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*Descriptive notices of some of the ...
churches of Scotland [signed T.S.M.].*

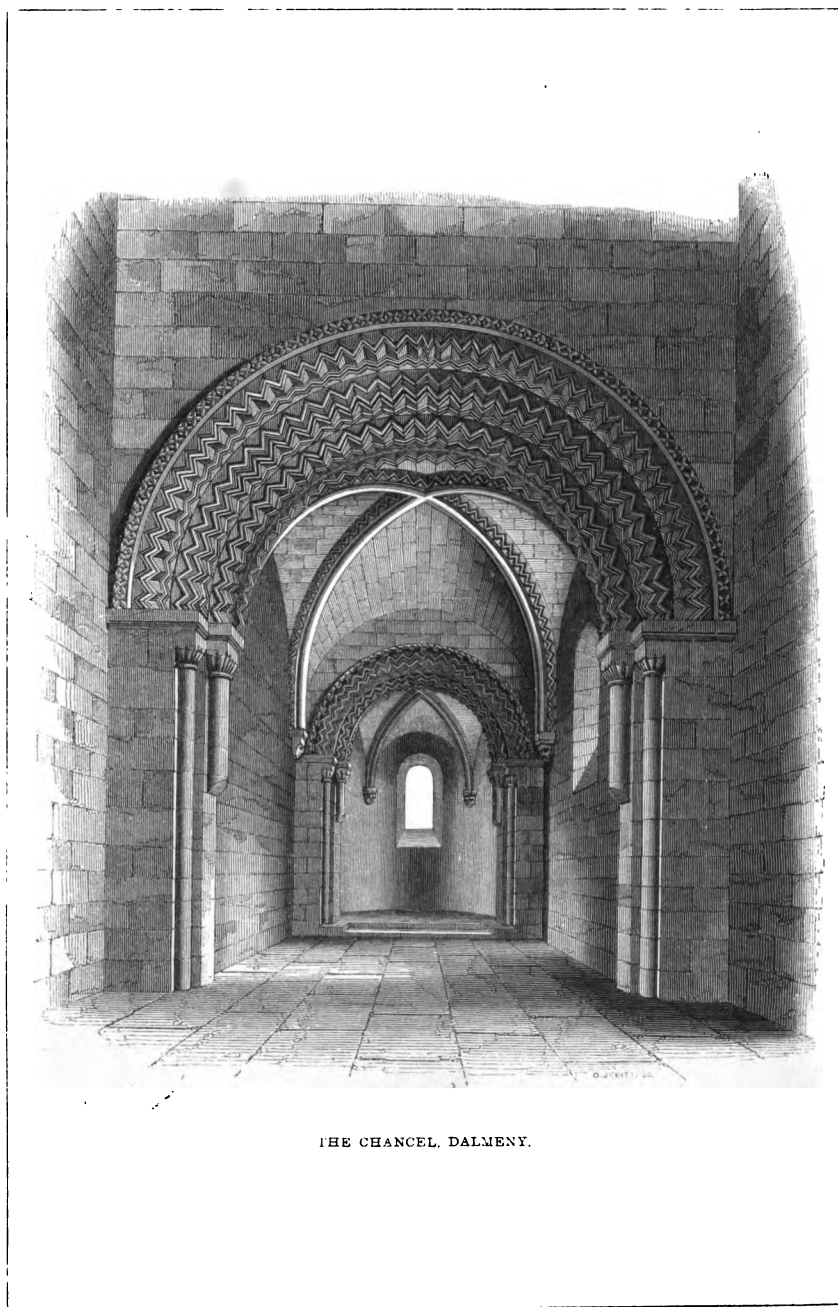
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DESCRIPTIVE NOTICES
OF SOME OF THE
ANCIENT PAROCHIAL AND COLLEGIATE
Churches of Scotland.



THE CHANCEL, DALMENY.

DESCRIPTIVE NOTICES
OF SOME OF THE
ANCIENT PAROCHIAL AND COLLEGIATE
CHURCHES OF SCOTLAND.

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CONTENTS.

	PAGE
INTRODUCTION	vii

Edinburghshire.

S. MARGARET'S, EDINBURGH CASTLE	1
S. GILES', EDINBURGH	5
HOLY TRINITY, DO.	8
S. —, DUDDINGSTONE	18
S. MATTHEW, ROSLIN	20
S. KENTIGERN'S, BORTHWICK	34
S. —, CRICHTON	37
S. —, TEMPLE	42
S. MARY'S, RATHO	47
S. —, MIDCALDER	ib.
S. JOHN BAPTIST, CORSTORPHINE	50

Berwickshire.

S. CUTHBERT'S, COLDINGHAM	57
S. HELEN'S, COCKBURNSPATH	62

Waddingtonshire.

S. ANDREW'S, GOOLAN	65
S. —, SETON	66
S. —, DUNGLASS	74
S. MARY'S, WHITEKIRK	78

Linlithgowshire.

	PAGE
S. MICHAEL'S, LINLITHGOW	82
S. —, DALMENY	89
S. —, KIRKLISTON	94
S. —, ABERCORN	99
S. —, UPHALL	102
S. —, KIRKTON	104

Lanarkshire.

S. BRIDGET'S, DOUGLAS	107
S. —, BOTHWELL	110

Fifeeshire.

S. —, INVERKEITHING	117
S. —, BURNTISLAND	118
S. —, ABERDOUR	120
S. MONANCE, ELIE	122
S. —, LEUCHARS	126

Forfarshire.

S. —, FOWLIS	132
------------------------	-----

Perthshire.

S. —, MUTHILL	139
-------------------------	-----

Aberdeenshire.

S. MARY'S, MONYMUSK	142
S. —, AUCHINDOIR	144
NOTE TO HOLY TRINITY, EDINBURGH	147

INTRODUCTION.

THE following descriptions are, for the most part, mere extensions of rough notes hastily taken not long since during a rambling excursion in some of the central counties of Scotland. The limited ability of the writer to do even ordinary justice to a subject requiring for its proper treatment so much of practical knowledge, experience, and closeness of investigation, will be apparent in the manner of his performance. Yet it is hoped that the defects will not be found of such importance as to nullify the design, which was conceived singly with a view of directing attention to a class of objects which notwithstanding the interest they might be expected to elicit in a country proverbially jealous of its claims to antiquity, and emulous to distinguish itself in the promotion of art, have never been able to procure for themselves anything like the consideration they deserve.

Compared with those of other countries, the ancient ecclesiastical structures of Scotland are certainly of small repute: scanty in number, and sorely impaired by mutilation, neglect, and barbarous adaptation to modern taste or convenience, in few cases only are they in a condition to give to the spots they occupy that distinctive

character which everywhere forms so beautiful an element in the composition of the English landscape; and seldom, when nearly inspected, are they found to present much but what is likely to awaken more of regret than admiration in the mind of the observer. Nevertheless, in spite of these drawbacks, the field of Scottish ecclesiology is by no means unfruitful. In the remains of the cathedral and monastic edifices are exhibited extensive portions of constructive work containing a considerable amount and variety of enriched detail still in a wonderfully perfect state of preservation; and amongst the smaller churches, in spite of the numerous transformations they have suffered, a little of patient examination will discover a greater residue of primitive form and feature than at first sight is to be imagined.

In estimating, however, the results of an inquiry of this nature, conducted upon an enlarged scale, it cannot be denied that trouble and disappointment must in some degree be anticipated. In the absence of published sources of information, and the consequent difficulty of obtaining more than mere random guidance*, long chance-journeys must be made to churches which after all may be found to contain nothing worthy of notice; and others, regarding which something definite has been learned, may have to be sought for in remote and

* Scotland is extremely poor in topographical works, and no less so in associations for the elucidation of local history and antiquities. Societies of antiquaries, it is believed, exist in some of the principal towns, but they are wholly inoperative and without influence.

The Edinburgh society was instituted in 1780. Of its proceedings little is known: they seem to be entirely confined to the occasional reading of an essay, and the stocking of a kind of old curiosity shop which is open to the public two days of the week.

secluded inland districts, or among the wild islets of the coast, accessible only in particular seasons and in favourable states of the weather. Much, no doubt, is to be accomplished without penetrating thus far; but only by doing so is it certain that data could be collected sufficiently copious to discriminate the number of existing styles, their local peculiarities, and in what respects they agree with or differ from those of England or France—a country whose long and intimate connection with the early affairs of Scotland is supposed to have had considerable effect upon the character of its architecture^b.

^b It is to be remarked that a strong tendency to Flamboyancy characterizes the window-tracery of nearly all the churches belonging to the middle and latter part of the fifteenth century. The form which it generally takes is that produced by two large unfoliated loops or pear-shaped openings set diagonally with their heads in contact, an oval, also unfoliated, being placed in the apex above, and the whole resting on two plain round-headed sidelights and middle one with an ogee head—as at S. ———, Dalkeith: or two cinquefoliated loops similarly disposed, with a lozenge-shaped aperture above and below, incumbent on two round-headed lights trefoliated;—and the same arrangement with the opening in the apex quatrefoliated, (that below nearly extinguished, the loops being laid more horizontally,) over three round headed lights, as at S. ———, Seton, Haddingtonshire. Modifications of the same kind of arrangement but

without any alteration of form, are found in the windows of S. ———, Midcalder, and Holy Trinity, Edinburgh, where each of the round-headed lights is divided by a secondary monial into two lancet ones, those in the window of the south transept of the latter church being foliated in the head and intersected about midway by a transom. It will be needless to suggest how thoroughly destitute of æsthetical effect such a kind of tracery must be, more particularly when thrown into the lank and gaping form of that in the two examples last cited. Nevertheless, some very fair specimens do exist, as at S. Michael's, Linlithgow, where a better grouping of the parts, the introduction of foliations into all the openings, now of smaller size, and the occasional use of the loop-traceried circle as a central pattern, produce a curious combination of flowing and geometric expression which is by no means unpleasing. Another window of good

With regard to the whole of these points, even in as much as they might be elucidated by the examples he

Flamboyant character existed until lately when it was rebuilt much after the same fashion, in the west wall of S. Mary's, Leith, near Edinburgh. The under part was apportioned by three round-headed intersecting arches into six trefoliated lancets; and the upper or tracery division into two compartments, each forming as it were a complete window of three lights by the central monial, which rising much higher than the others and then branching off on either hand, left a foliated lozenge in the apex of the containing arch. Another branching rib springing from the same stem at the head of the lights and corresponding with the tracery order of the archivolt mouldings, perfected the pointed heads of the two subordinate windows which were respectively traceried with two cinquefoliated loops with their bilges leaning inwardly against each other in the manner already described, a quatrefoil being set in the lozenge space above, and a narrow cinquefoliated loop in the wedge-shaped interstice between the diverging ribs of the primary monial. Notwithstanding, however, these manifestations of exotic growth, and which, it must be remembered, are mainly confined to the *tracery* of windows, it would be scarcely correct to admit in its positive sense that the "Third-Pointed of Scotland [i. e. the style of Scotch churches built during the English Third-Pointed period] is Flamboyant." (*Ecclesiologist*, vol. v. 41.) Properly speaking, only two

Pointed styles exist in Scotland, viz.—First-Pointed (confined entirely to cathedral and monastic structures, and corresponding both chronologically and architecturally with or very nearly with English types); and that (chiefly collegiate) which, although *born out of time* and blemished by infusions of debased First and Third-Pointed features, both English and French, will on the whole, if diligently examined, be found to contain a greater proportion of genuine Middle-Pointed character than would seem to be generally apprehended. It is convenient to note also that the apsidal form so frequently given to the east end of churches of this date is by no means so distinctive a feature as is sometimes stated. S. Michael's, Linlithgow, is perhaps the only instance of a Middle-Pointed church with an apse properly so called, it being in all respects a defined appendage with separate roof and walls, and set off from the choir internally by a lofty arch after the manner of that of a chancel. In all other cases *east ends* are wholly continuous, and apsidal only so far as being three-sided, a figure which was adopted possibly for the purpose of more prominently marking the precincts of the sacarium. Of course, in the case of churches whose aisles do not extend the whole length of the choir, the pentagonal space eastward of them, as at Holy Trinity, Edinburgh, will naturally assume somewhat more of the character of a real apse.

INTRODUCTION.

has cited in the text, the writer does not think himself qualified to speak. The necessarily lengthened, and, it might be, inconclusive speculation likely enough to result from a systematical examination of them, would be out of place in a work so sketchy and contracted as the present. One or two brief remarks only it will be proper to make touching the general character of churches belonging to the localities from which those hereafter more particularly described are chosen. They are of four kinds, namely, cathedral, conventual, collegiate, and parochial.

Excepting in the case of Glasgow, Paisley, Haddington, Dunfermline, Brechin, Balmerino, and a few others which contain portions of Middle-Pointed work; and Aberdeen, which is altogether of Middle-Pointed character, the cathedral and monastic churches, as will be noticed by the following partial list, which may be taken as representative of all the examples in the country, are wholly in the Norman and First-Pointed styles.

S. ANDREW'S. Pure First-Pointed, intermixed with a few semi-Norman features. Much ruined and reduced.

GLASGOW. First-Pointed, with Middle-Pointed portions. Comparatively entire. The nave is open and has a good appearance; but the effect of the choir, which is used for Presbyterian worship, is destroyed by galleries and piers. The crypt under the latter compartment is very beautiful and perfect.

PAISLEY. First-Pointed with Middle-Pointed portions. This is a very interesting example. The choir is ruined; but the nave, together with a large detached chapel

called the *sounding-aisle*, is entire, the former choked and disfigured by galleries and piers.

DUNFERMLINE. Nave and aisles, north porch, and north-west tower with polygonal spire. Comparatively entire, but much effaced and partly in a drooping condition. Except the porch, spire, and one or two of the west-end piers, which are Middle-Pointed, and some of the windows of the north aisle, which are altered partly to First-Pointed, the whole is in the Norman style. The piers are heavy cylinders with stubbed capitals and octagonal abaci, and some of them are ornamented with spiral and horizontal zig-zag fluted mouldings, much resembling those on the columns of Durham cathedral. By a fragment of the east end of the choir still remaining, it would appear that that division of the building was in the First-Pointed style.

LINDORES. Of this abbey-church, founded about the end of the twelfth century and "dedicated to the Virgin Mary and S. Andrew the Apostle," there is nothing left but a few scattered walls much broken and reduced. The First-Pointed style to which it belonged, is indicated only by the mouldings on one or two fragments of wall-piers.

BALMERINO. Scarcely a vestige remains more than a small portion of what is probably one of the transepts. It is of Middle-Pointed date, and consists of a few octagonal piers with moulded bases and floriated capitals, a groined roof, good moulded ribs, and some enriched brackets of early character.

HOLYROOD. First-Pointed, with portions of semi-Norman. Nothing exists but the nave, which is roofless and much decayed. All the details are very character-

istic and beautiful, and worthy of minute inspection. That a building possessing so many peculiar claims to national esteem should not long since have been thoroughly restored, is not very creditable to the taste and feeling of the country.

HADDINGTON. A cruciform church in the Middle-Pointed style with some details of mixed Third-Pointed character. The plan is choir and aisles of four bays ; nave and aisles of five bays ; transepts ; square tower at the intersection ; and a small building in the form of a sacristy or chantry chapel north of the choir. Excepting this adjunct, and the nave which underwent a quasi-restoration some years ago, the whole building is ruined. Its extreme length is about 208 ft. Among the details there is nothing of a remarkable description but the west doorway. It is circular, double-arched, and of two roll-and-fillet orders divided by a deep hollow filled with flowers. The external arch is covered by a filleted label, and there are floriated capitals and moulded bases to the jamb and central shafts, altogether good in general effect, but the minutiae not very pure.

DUNBLANE. First-Pointed. Nave with aisles of eight bays, and choir of six bays with north aisle. There is an isolated square tower on the south of the nave of four Norman stages, to which two more, finishing in an embattled parapet and low polygonal spire, have been added of later date. The nave though unroofed is not greatly ruined. The choir was lately repaired, but, as was to be expected, with little attention to its original character : its interior presents a melancholy spectacle of parsimony and corrupt taste.

BRECHIN. An enriched First-Pointed fragment of a choir without aisles; repaired nave with aisles; and a square tower, at the west end of the north aisle, of four stages capped with a low octagonal stone spire rising within an embattled parapet. The tower is a curious example of Middle-Pointed construction with details approximating to the preceding style in character. A plain projecting triangular-headed light, altered on the interior into a flat-headed trefoil, appears on each of the faces of the spire; and in the faces of the belfry-stage of the tower there is a large hooded window with moulded jambs divided into two trefoiled lights and a quatrefoil over. In the under stage are long narrow lancets, the trefoiled heads of which are formed out of one stone. The belfry-turret is on the north-east angle: it contains a newel stair, and finishes in a sharp conical capping above the parapet. In the tower the jointing of the masonry is so extremely fine as to be scarcely perceptible.

ABERDEEN. A nearly destroyed choir. Nave of seven bays with aisles; south-west porch, and two western towers surmounted by octagonal stone spires, all in the style of the Middle-Pointed period. The nave has a flat panelled oak roof variously embellished with heraldic bosses and legends.

Great uniformity of character prevails among the collegiate churches, which is explained in some measure by the circumstance of their having all been erected about the same period. On referring to the examples described in the text, it will be seen that they are wholly in the Middle-Pointed style, and except in the

case of Fowlis, all cruciform in plan. And a peculiarity will be observed in the prevalence of the trigonal form of the eastern termination, and the absence of the nave, which, although provided for by the constructive arrangements, has never, but in one or two cases, been added. Examples of this class of churches not hereafter noticed, and in some instances presenting exceptions to the general mode of formation above alluded to, may be thus succinctly specified.

RESTALRIG, NEAR EDINBURGH. A small, and until lately when it was decently restored, ruined choir of plain but good Middle-Pointed character. No aisles. Original plan uncertain.

DALKEITH, six miles south of Edinburgh. A good enriched example in the Middle-Pointed style. East end of choir semi-hexagonal. Nave with aisles: south-west porch, and western tower, the latter modern.

S. SALVATOR'S, S. ANDREW'S. An oblong of seven bays with semi-hexagonal east end; south-west porch; and high western tower surmounted by a short polygonal stone spire^c. The masonry is pretty entire, but the original stone roof was removed about the end of the last century under the influence of a stupid apprehension of its inability to sustain its own weight! In the

^c Short octagonal stone spires form a very common termination to towers of late date; they generally carry small pedimental-headed lights either on all or on the cardinal faces, and are for the most part plain, though in some instances, as at Corstorphine, Aberdeen, and Crail, they are banded by two or three

embattled strings or coronæ into stages; sometimes, e.g. at Corstorphine and Aberdeen, there are small pinnacles at the angles, and not unfrequently, as seen in the former and S. Salvator's, S. Andrew's, a lumpish semi-pyramidal abutment on the angles extremely suggestive of the *broach*.

interior north wall is a large and very richly sculptured recess containing the tomb of the founder, Bishop Kennedy, who died in 1466. The whole interior of this church is in as wretched a condition as it is possible to conceive. The alumni of S. Salvator's, who call it their college chapel, ought to be ashamed of it.

CRAIL, FIFESHIRE. A chancel originally 55 ft. in length, but now reduced to 22 ft. 8 in. ; nave with aisles 80 ft. and a high western tower with stunted octagonal spire ; south-west porch destroyed. There are cylindrical arcade-piers 6 ft. in circumference, with meagre bases and capitals ; and a chancel-arch supported by a cluster of three semi-cylindrical stilted shafts with floriated capitals, and bases formed of a few annular mouldings resembling First-Pointed in character.

CARNWATH, LANARKSHIRE. A small fragment, which appears to be a portion of the north transept, is all that remains of this church. In it there is a window of several lights, with tracery of mixed Third-Pointed character. The interior is said to contain some monumental effigies.

BIGGAR, LANARKSHIRE. Cruciform ; square central tower with polygonal belfry-turret at the north-east angle. The east end of the choir is semi-hexagonal. There is a round-headed doorway in the south transept, moulded into half-rounds divided by deep hollows ; the jambs exhibit traces of nook-shafts ; their capitals are preserved, and bear a close resemblance to those of the First-Pointed period.

With regard to parochial churches. If along with the inferences to be drawn from historical events, it can

be shewn that in other parts of the country no Gothic structures exist in anywise differing materially from those of the Midland Counties, there would seem to be just grounds for believing that the progress of ecclesiastical architecture in Scotland received a sudden and irrecoverable check about the end of the thirteenth century. Whether it was that the profuse zeal of David the First and his immediate successors had already sufficiently stocked the country with religious establishments, or that the distractions and impoverishment occasioned by the war with England, and the prolonged contest between the families of Bruce and Baliol for the crown, put a stop to the cultivation of every peaceful art, is uncertain; but it is beyond doubt that the practice of church building was in all but a state of entire suspension during the whole of the period that elapsed between the accession of John Baliol in 1293, and the death of Robert the Third in 1406.

By reference to Spottiswoode's list of Religious Houses, and other authentic sources, it will be seen that nearly the whole of the collegiate churches, although in *style* belonging to the Middle-Pointed period, were not erected until about the middle of the fifteenth century, and there appears to be no reason for supposing that the Middle-Pointed portions which are appended to the original work of the cathedrals and monasteries are of much earlier date. An examination also of other churches and chapels, seemingly of parochial origin, that are to be met with here and there, either nearly entire or in a state of ruin, will assist in bearing out the view here taken. Among them only two styles are to be found,

Norman and Middle-Pointed, the former generally of advanced character, but at same time remarkably consistent and pure; while on the other hand, the latter presents so many anomalous combinations of form, accompanied too, not unfrequently, with such feebleness and tenuity of expression as can scarcely fail to suggest not only an absence of chronological agreement, but a falling away into those vague and depreciated conceptions of artistic design which characterized the general decline of Church Architecture throughout the whole of Britain a little anterior to the epoch of the Reformation.

It is, however, of consequence to note whilst observing these deviations from consistency and purity in Scotch Middle-Pointed churches, that they have little or nothing in common with the vitiated semi-classic forms of the English debased period. On the contrary, they shew a decided return to First-Pointed design; and this tendency, though more apparent in very late examples, such as S. Mary's, Biggar; S. ———, Crail; S. Vigean's, near Arbroath; the cathedral church of Aberdeen; and some of the portions of the ruined church at Lanark^d, is

^d There is a small hooded doorway of two orders in the south wall of this church of such decided First-Pointed character that a doubt may be well entertained whether it is not the remains of an earlier building than that to which it now belongs. The mouldings of the archivolt are deeply undercut, and one of them carries a fillet on the outer face. The jamb-shafts are gone, but their capitals, two on each side, are still existing; in the same wall are four lancet-lights,

with deep internal splays: they are of very simple design, being relieved on the outside only by a plain square-edged head-moulding slightly undercut, which after performing the functions of a label, returns continuously along the wall as a string-course. The other details of this church are Middle-Pointed, late in the style, and very meagre. The piers of the arcade are alternately circular and octagonal, and the arches which spring from them are formed of two plain chamfer-

also sufficiently traceable among the more correct and enriched details of churches of earlier date. The windows of S. ———, Bothwell, a church of good geometric character and founded in 1398, manifest in some parts a considerable leaning towards First-Pointed forms; and a similar bias is observable in the foliage on some of the brackets and capitals of Holy Trinity, Edinburgh, probably the finest Middle-Pointed structure in Scotland.

As to what were the influences which led to the adoption of these primitive forms at so late a date, it would be fruitless to inquire; but that they were taken from the cathedrals and monasteries, rather than from early examples existing among the parochial churches themselves, seems likely, since it is extremely questionable whether any of the smaller churches of Scotland were erected during the period of the First-Pointed style. That such indeed may at one time have existed, notwithstanding that no trace of them is now to be found, is possible enough; yet it must be admitted that the idea of their having become totally extinct, besides being in itself scarcely tenable, is altogether irreconcilable with the fact that small examples in the Norman style, and indubitably of Norman date, still continue in various parts of the country, and in truth constitute by far the

orders with a label-moulding over the face towards the nave. Arches of this description are common in Scotland, as well as in England, of which the churches of Cumnor, Berkshire, and Headington, Oxfordshire, present examples. Cylindrical piers it may also be remarked

are of frequent occurrence in Middle-Pointed churches; Crail, Aberdeen, furnish examples; and at S. Vigean's there are cylindrical piers on one side and octagonal ones on the other.

greater proportion of the entire residue of the parochial churches of the kingdom.

It is not necessary to pursue the question further. From what is premised it would seem to follow that in Scotland the practice of ecclesiastical architecture under the guidance of defined principles, never progressed beyond the close of the thirteenth century*. The interval,

* It is very likely that the practice of church architecture began to revive not long after the accession of James the First to the Scottish crown. The admirable qualities of that monarch, and the generous care with which they had been fostered during his captivity in England, became apparent immediately upon his return to his native country in 1424. "The roughness of the times," says Drummond, "and perpetual wars and troubles of his ancestors had near taken away the Arts and Handycrafts, and turned the Sciences contemptible, especially since the reign of Alexander the Third. The Commons by the manifold changes and miseries of the age affected Barbarity, the Nobles making arms their whole study and care; to the further advancement of the Commonwealth, and that his subjects might have occasion to avoid sloth and idleness, the King from the neighbour Continent and from England, drew unto him the best Artizans and Manufacturers, whom either large privileges or moneys could entice and oblige. Of which such a fair number came, and were so graciously received, that they forgot their native countreys, and here made their perpetual abode. And what till this day Scotland enjoyeth of

them, owe all their beginning to these times. * * * Many famous men in all Sciences from the noblest universities of Christendom came hither, as to the Sanctuary of the Muses, where often the King himself in person graced their Lessons, and when great matters did not withdraw him, was Umpire to their harmless conflicts. Being himself religious, he advanced Men learned and of good life to eminent places in the Church; and that the best deservers might be discerned he distinguished the learned in degrees, making a law that none should enjoy the room of a Canon in any Cathedral Church, unless he were Batchelour in Divinity, or at the least of the Canon Law. Though he challenged King David and named him a grievous Saint to the Crown, for dilapidating so much Rent in extraordinary Donations to the Church, yet with great cost and magnificence he founded the Convent of Charters in Perth, and bestowed fair revenues upon it: the excellent skill which he had in Musick and delight in *Poesie* made him affect Quiristers, and he was the first that erected in his own chappels, and the Cathedral Churches of Scotland, organs, being not much known before his reign to the Nation."

indeed, between the accession of Malcolm Canmore in 1057, and that of Alexander the Third in 1249, must be regarded as the true epoch of Scottish ecclesiology. For vastness of number, grandeur of scale, and chasteness of design, the churches that were then erected are wholly unrivalled by those which emanated from the practice of any subsequent period. Their almost entire agreement also with English examples of the same age would seem to prove that the same principles of art were operating simultaneously in both countries during the prevalence of the Norman and First-Pointed styles: probably the buildings of both countries were the work of the same roving fraternity of artisans; and there is, perhaps, nothing very fanciful in the notion that the same hands which some seven centuries ago assisted to edify the sombre piles of Durham and Iffley, were employed likewise to fashion the less stately but equally characteristic and indurate structures of Dunfermline and Dalmeny.

To the foregoing remarks there remains only to be added a few particulars concerning some of the objects connected with the internal fittings and arrangement of ancient churches, and of which in a greater or lesser degree of preservation, many of the churches of Scotland present examples.

BENATURE. These are not of such frequent occurrence as might be expected. Examples are to be found in S. Salvator's, S. Andrew's; Seton, Haddingtonshire; Roslin and Borthwick, Midlothian; Fowlis, Forfarshire; Auchindoir, Aberdeenshire; and the small ruined chapels of Cathie, Linlithgowshire, and S. Martin, Nungate, Haddington. They all occupy positions in the

inner wall close to the doorway except that first mentioned, which is in the north-east angle of the porch.

PISCINÆ. The following churches contain single examples :—

Holy Trinity, Edinburgh,	}	Midlothian.
Borthwick,		
Temple,		
Roslin,		
Crichton,		
Corstorphine,		

Bothwell, Lanarkshire; Torphichen, Linlithgowshire; and Seton, and Dunglass, Haddingtonshire. Double examples occur in the abbey-church of Arbroath, and S. Bridget's, Douglas, Lanarkshire. It is to be remarked as singular that shelves, one instance only excepted, are not to be found in the niches of any of the above. In most cases, probably, either a moveable table, tomb, or the aumbrye itself served the purposes of a credence. Small recesses, however, are sometimes placed close to the piscina, as at Bothwell and elsewhere. Of these, as well as some instances of peculiar formation in piscina-niches apparently intended to meet the requirements of the credence, some notice will be found in the body of the volume.

AUMBRYES. Numerous examples of these exist: they are generally found on the north side of chancels, and in the east or south wall of chantry chapels and sacristies. Almost invariably they are quite plain. The churches of Fowlis and Auchindoir present exceptions: the first is near the northern extremity of the east wall of the chancel, and both are curiously ornamented.

SEDILIA. These also are common ; S. Monance, Bothwell, Corstorphine, and Dunglass, exhibit good enriched examples formed under canopied recesses for three persons. In Crichton church there is a shallow double ogee-headed recess divided by a clustered shaft, the under portion of which is concealed by the piers, but which may have contained sedilia partly in front ; and in the ruined choir of Paisley abbey-church there is a very good example of quadruple sedilia of uniform level under sculptured canopies, and separated from each other by clustered shafts with capitals and bases. All these examples are of Middle-Pointed character.

EASTER SEPULCHRES. Large shallow arched recesses moulded on the faces and edges, which seem to have been intended as receptacles for the *Holy Sepulchre*, are to be met with, but not often. One occurs near the east end of the north wall of Temple church, Midlothian ; and two others, nearly in contact, occupy a similar position in the small ruined church of Criech, Fifeshire. Recesses of similar construction, and situated like those above mentioned, near the ground, occur also under the end windows of the transeptal chapels of Seton and Dunglass, Haddingtonshire ; Torphichen, Linlithgowshire ; and Borthwick, Midlothian : but whether these were Easter sepulchres, or merely ordinary monumental recesses, is uncertain, though their extreme shallowness, being seldom more than from 1 ft. to 1 ft. 8 in. deep, could scarcely render them suitable for the latter purpose.

FONTs. It is very doubtful whether there is a single perfect example of a baptismal font remaining in any ancient church in Scotland, but that which is still pre-

served at Inverkeithing. Mutilated examples, however, are sometimes to be met with, of which there is one in the chantry of Seton, and another which was removed from the church of Fowlis some years ago to deck a cockney-plot in front of the shooting-lodge near the head of Glen Turitt, Perthshire. Another, similarly dislocated, stands in the garden of Rosehall mansion-house, near Bothwell : it belonged to the church of Old Monkland in the same neighbourhood ; the stem is awanting, but the font itself—a plain octagon 8 ft. 1 in. in circumference—is quite entire. There is also lying among the rubbish of the ruined church of S. Mungo, Dumfriesshire, a small fragment of a baptismal font which was entire not many years since when the present place of worship was built. It was then—Scotch fashion—broken up, and, as is said, partly used in the construction of the new edifice ! Another example is said to be buried among the huge foundations of a deal pulpit in Dunblane cathedral.

HAGIOSCOPES. There is one of these (blocked) over the entrance to the side-chapel, Holy Trinity, Edinburgh ; and another, obliquely disposed, occurs immediately to the east of the doorway leading into the mortuary of Seton church. In both instances the aperture is widely splayed on the inside, rectangular in form, and plain, the exterior edges of the former being only turned off in a filleted roll.

MONUMENTS. Canopied recesses, containing effigies recumbent on high tombs, are not uncommon among the smaller churches of Scotland. Good examples exist at Douglas, Seton, Borthwick, and Corstorphine : those in

the first-mentioned church are particularly fine. Some very beautiful effigies, but not in their original places, are preserved at Arbroath: and an excellent example of a high tomb bearing a recumbent female figure with projecting niche-canopy over her head, stands in the middle of the chantry-chapel of Paisley abbey-church. Other monumental recesses containing effigies of less ornate character, will be found in the cathedrals of Dunblane and Aberdeen.

FLOOR-CROSSES are occasionally to be met with. In the ruined church of S. Mungo, Dumfriesshire, are some good examples of Calvaries wrought in relief on large oblong slabs. One or two of nearly same description, incised, are lying loose in the choir of Seton; and an example, apparently of Norman date, of an encircled cross over a long straight sword appears on a long narrow rectangular block in the church-yard of S. Mary, Ratho. BRASSES must be exceedingly rare. There is one of a knight on his knees before a manifestation of Divine glory, in the south aisle of the nave of Glasgow cathedral: it is evidently of late date.

CHURCH-YARD CROSSES. Nothing at all resembling those which are still common in many parts of England, has been discovered by the writer in any of the church-yards of Scotland. A plain passion-cross, 6 ft. 2 in. high, stands on the south side of Fowlis church; and a mutilated example of a so-called Runic cross is lying on the south-east of S. Vigean's, Arbroath.

VILLAGE CROSSES. Plain square and octagonal shafts raised on graduated plinths, are still to be met with in some of the villages and small towns. Examples occur

at Cockburnspath, Berwickshire; and Aberlady, Pencaitland; and Ormiston, Haddingtonshire. The latter, however, is the only one which retains the Christian symbol: from all the others it has disappeared, and in its place is put a shield, crest, sun-dial, or other such-like type of mundane importance. Ornamental crosses, slightly relieved on oblong slabs about six or seven inches thick, or on unequal cubical blocks, are not unfrequently found in some districts. A curiously enriched example stands on the side of the highway near the village of Monymusk, Aberdeenshire; and another of excellent character is precariously preserved in front of a street-well in the town of Crieff, Perthshire. Among the details of the former is observable a fillet of bay leaves arranged diagonally with their points touching, and forming thereby a nascent resemblance to the dog-tooth ornament. This ornament, which is not of common occurrence, is found disposed in like manner round the external splay of the Vesica Piscis window in the west gable of Dunblane cathedral. These crosses are evidently of Norman date.

WELLS. Consecrated springs, or wells, generally bearing the dedication-name of the church to which they were respectively annexed, are common all over Scotland. S. Matthew's, Roslin; S. Anthony's, Holyrood; S. Catherine's, Liberton; and S. Margaret's, Restalrig, all in the county of Edinburgh, are examples. Sometimes they were conserved under small Gothic structures variously embellished, as is shewn in the case of that last cited. In form it is an hexagonal cell with a groined roof supported by a massive cylin-

drical column in the middle. At the various intersections of the ribs there are heavy sculptured bosses, now much effaced, plain corbels in the angles, and round the walls a narrow seat about a foot above the floor. The exterior of this interesting relic, which of late years had fallen into decay, is now entirely immured in the foundations of the office-houses of the North British Railway Company. Its interior, however, is still accessible by means of a long narrow covered gutter or sewer, which is run up to the little arched entrance for the *accommodation* (if such a term can be applied to an arrangement evidently designed to discourage all resort,) of the villagers, who, without it, would be obliged to travel to a distance for their water, there being no other spring in the neighbourhood.

The well of S. Catherine appears also to have been enclosed by a building of decorative character. The spot is said to have been visited in 1650 by a party of Cromwell's soldiers who, to betoken their zeal against *idolatry*, demolished the structure and filled up the basin with the rubbish.

WOOD-WORK, as may easily be conceived, is not often to be met with. An interesting fragment occurs in a portion of the rood-screen, Fowlis church, Forfarshire; and there are several excellent examples of carved stalls still preserved in Dunblane cathedral, and the chapel of King's college, Aberdeen. A passing notice of the former will be found in the account of Fowlis. Of the eighteen stalls in Dunblane cathedral, twelve are surmounted by square ogee-arched canopies flanked by dwarf buttresses. All the seats with their misereres

are entire : among the subjects carved on the subselliæ are, the sacred monogram I H S, in intertwined letters under a hood somewhat resembling the letter M, with Tudor-flower terminations ; the legend *Gracia Dei* ; a mitre and boar-head crest supported by angels ; vine-leaves and clusters of grapes ; flying griffin ; flying bat, or vampyre ; leopard kneeling ; fox asleep ; and a monk riding on an ass, a figure behind holding the latter by the tail and driving it with a cudgel.

The stalls in King's college chapel are also very perfect, and occupy their original position at the west end of the choir. They present the usual arrangement of a double row on both sides, the one in the rear being elevated and covered by a continuous range of ogee-arched canopies elaborately carved with pierced tracery-work, dividing buttresses, and crests of the Tudor flower ornament, but like those of Dunblane, without supporting shafts on the elbows. The range behind is composed of thirty seats, twelve being placed on each side, and three in each of the returns ; and the lower range has nine on each side, and two more in each return. For the most part the subselliæ are blank ; the monogram I H S in large ornamental characters is wrought on one of them on the south side ; others have the vine, the rose, and the thistle ; but these appear only at wide intervals, and are confined entirely to the lower tier. Oak-leaves, acorns, vines and bunches of grapes, and the thistle, appear also round the elbows, and in the panels at the end of the stalls ; and a profusion of the same devices intermixed with rows of square and lozenge-shaped flowers, connected by creeping stalks,

is found upon, or rather entirely composes, the screen and door between the choir and the ante-chapel, or more correctly speaking, the library, to which purpose it is now perverted¹.

Before concluding these preliminary observations, it may be proper shortly to direct attention to the *round-towers* of Brechin and Abernethy, two buildings which from the want of recorded evidence relative to their origin and object, have from time to time been the theme of much and various conjecture. Instead of adventuring any new theory, or adverting to what has been propounded by local antiquaries in their accustomed anxiety to clothe every thing belonging to a former age in the mists of a remote antiquity, it will be more satisfactory at once to refer to the structures themselves, as the surest and only available means of obtaining any thing like a just and determinate opinion on the subject. Unless they were subjected to extensive alteration at an early period, of which there is no indication, there can be no hesitation in fixing the middle of the twelfth century as nearly about the date of the Abernethy tower; and a full century nearer our own time, as that of the tower at Brechin. As to what was the precise purpose of these curious structures, is a question of less easy so-

¹ "The chapel is very ruinous within, but there still remains some wood-work of exquisite workmanship. This was preserved by the spirit of the Principal at the time of the Reformation, who armed his people and checked the blind zeal of the barons of the Mearns; who, after stripping the cathedral of its roof, and robbing it of the

bells, were going to violate this seat of learning. They shipped their sacrilegious booty, with an intention of exposing it to sale in Holland; but the vessel had scarcely gone out of port when it perished in a storm, with all its ill-gained lading." Account of Aberdeen, Encyclopædia Britannica, ed. 1797.

lution : but judging from their constructive character, the arrangement and form of their details, and their position immediately to the south-west of the churches to which they respectively belong^s, it is reasonable to believe that they were intended to serve the double purpose of belfry and watch-tower, as well, probably, as fortified defences on occasions of danger or assault.

The round-tower of Abernethy is constructed both within and without of wide-jointed ashlar blocks, varying in form and size, from squares of 11 in. to oblongs of 3 ft. 10 in. by 1 ft. 3 in. The height of the structure is apparently about 70 or 75 ft.; and its external circumference, as nearly as can be ascertained, is 46 ft. 1 in. Like the Brechin example, the tower probably batters a little, though in neither is this observable by the eye. An extensively modernized plain round-headed doorway with rectangularly-recessed jambs, is opened on the north, a few feet above the base; and near the upper extremity of the building and facing each of the cardinal points, there is a pretty large window of two round-headed orders, the inner one square-edged, continuous, and 6 ft. high, by 1 ft. 5 in. wide; the outer one moulded with a quirked edge-roll, and supported in each jamb by a cylindrical shaft with base and capital of decided Norman character and date. Under each of these windows excepting that towards the north, and at irregular altitudes, is a diminutive aperture, exhibiting some traces of a round head. The building is in a very perfect state, and finishes in a modern cornice, but has

^s The church of Abernethy was demolished of late years, but its site is marked by the present parochial place of worship.

no capping. It is ascended internally by ladders, and contains a clock and bell.

The tower at Brechin is about 110 feet high, by 25 ft. internal circumference close to the ground. It is constructed of mixed rectangular and irregularly formed wide-jointed smooth blocks, within and without, varying from 1 ft. 8 in. to 5 ft. long, by 1 ft. 7 in. to 5 or 6 in. broad; stands on a square-edged circular plinth of 12 or 14 in.; and finishes off with an eight-sided conical stone capping with overhanging eaves resting on a blocking-course of double-roll brackets. The E. by S., S. by W., W. by N., and N. by E. faces of the capping contain a plain triangular-headed projecting window, two appearing on the inside, crowned with what may be termed the flat-headed triangular arch; and directly under the intermediate blank faces, the tower is pierced with a plain square-shaped light set rectangularly in the wall, and a small aperture, on two sides only, at some distance below. On the W. by N. face, and at about six or seven feet from the ground, the tower is opened by a semicircular-headed doorway, 6 ft. 2 in. high, by 1 ft. 7 in. wide at the spring of the arch, and 1 ft. 10 in. at the cill. The jambs are set square and formed of single blocks extending through the entire wall, which is 3 ft. 10 in. thick. The arch also is of one stone, not however forming the whole soffit, which is completed by another of smaller depth behind. A single block forms the cill. A representation of the crucifixion of the Saviour, supported on a small bracket, is sculptured in low relief on the external face of the arch; and about midway down the outer faces of the jamb-

stones, one on each side, are two figures of ecclesiastics, probably bishops. Figures of animals also, are set at the under angles of the cill-slab; a vacant slab-block, which seems to have been intended to receive some ornamental figure, appears on each of the outer sides of the arch-stone immediately above the spring; and the external faces of the cill, jambs, and arch, are fringed at both edges with a continuous trail of the flat pellet-moulding, the horse-shoe or ox-bow looking space between being left bare.

The interior of the tower is divided into stages by jutting ribs for supporting the floorings, and maintains throughout the cylindrical figure of the outside, except in the upper stage, which follows the octagonal form of the capping.

T. S. M.

Edinburgh, April 8, 1848.

Edinburghshire.

S. MARGARET'S, EDINBURGH CASTLE.

ORIENTATION, E.S.E.

By several of the topographers of Edinburgh castle, mention is made of a chapel which was erected there and dedicated to Margaret, consort of Malcolm III., who departed this life within the walls of the fortress, November 1093. Respecting this building, Chalmers (*Caledonia*, vol. ii. p. 583) says, "There was a chapel dedicated to the pious Margaret soon after her decease, within the castle, which she had dignified by her residence, and edified by her death. This chapel is mentioned by David I. in his charter of Holyrood. Robert II. granted to S. Margaret's chapel, within the castle of Edinburgh, a yearly rent of eight pounds sterling out of the customs of Edinburgh. This donation was confirmed by Robert III." In other parts of his work additional allusion is made to this chapel, but, as in the instance above quoted, always in the past tense, from which it is to be inferred that the learned antiquary assumed that the object of

his reference had ceased to exist in common with many of the other primitive features of the place*. The general appearance of the buildings of the castle, which are for the most part entirely modern, together with the all but total want of ecclesiastical character in the external condition of the chapel itself, would scarcely, indeed, be apt to suggest to any one by a merely glance inspection, that architectonic features belonging to a period so remote were any where to be found among the heterogeneous masses of insipid masonry which now disfigure this singularly picturesque region of the ancient city.

It is therefore with something like surprise, as well as pleasure, that one stumbles, as it were, upon this secluded fragment of early Christian art, and finds, notwithstanding the manifold changes which are every where apparent around, that it continues so unaltered and free from mutilation. It is a very small structure, and forms the southern boundary of that part of the castle called the *high battery*. Externally it presents a

* It is proper to state, that another and larger church than that under review stood within the fortress until about the middle of the last century, when it was removed to make way for a range of barracks now occupying its site on the north of the palace quadrangle. As far as can be judged from its appearance as partially represented in some old engravings, it would not seem to have been of any great age. That it had any connexion with the memory of Queen Margaret can scarcely be imagined.

The date of the existing chapel is clearly indicated by the style of the architecture, which is that of near about the middle of the twelfth century: so that, if the demolished structure had in reality been the dedicatory chapel in question, it follows, necessarily, that *two* ecclesiastical edifices were erected nearly at the same time, and close to each other, a circumstance the likelihood of which, it must be confessed, cannot but be regarded as extremely questionable.

simple oblong, with all the elevations exposed except the eastern one, which is abutted upon by the garrison chapel. All the walls are of equal height, and shew nothing of the division observed in the plan of the interior. They are also very void of details. The western extremity of the north wall contains a plain square-headed doorway, blocked; and there is another of the same description in the west wall, which is the present entrance. Over the latter is a small semi-circular-headed blocked window; and towards the west end of the south wall there is another of similar size and form. The other windows are square-headed, and appear generally to have undergone alteration, but no traces of their former state are visible.

The interior plan comprises a chancel, 16 ft. 4 in. long, by 10 ft. 4 in. wide; and a semicircular apse, 10 ft. 4 in. by 9 ft. 8 in. The former is covered in by a low-pitched roof of modern date: the roof of the apse is a plain coved vaulting, but so thickly coated with plaster or cement that its precise construction cannot be discerned. No traces of ribs are to be seen on the walls; and it is probable that there never were any, although the remains of what may have been a corbel or bracket projects from the south-east of the wall a little below the spring of the roof; but it is so wasted that little can be conjectured with respect to its original form or purpose. The north and south windows are without character: the east window is a square-headed trefoil, quite plain and without great depth of splay.

The finely-wrought Norman apse-arch forms a striking

contrast to all this nudity. It is composed of two zig-zag moulded orders, under a trigonal hood ornamented on its intermediate face with a string of lozenges. The capitals of the jamb-shafts are scalloped, and sustain heavy abaci which are returned on both sides of the arch. The shafts themselves are wanting; but from the appearance of the capitals and the bases still existing on the north side, they seem to have been heavy disengaged cylinders, which probably becoming loose, afforded, as may be supposed, in these days of indifference and wanton spoliation, a sufficient plea for removing them altogether. The width of the archway between the jambs is 5 feet; and the height of the jambs from the undermost moulding of the capitals, which are raised about a foot on a sloping plinth, to the upper edge of the abaci, is 5 ft. 1 in. The face of the arch within the apse presents one order only, and is plain.

The chancel is biparted by a wooden loft, and stocked with ordnance lumber; and the archway is blocked with a wall containing a door or shutter, for the purpose of securing the contents of the apse, which is converted, or more properly speaking, perverted into a powder magazine!

S. GILES', EDINBURGH.

ORIENTATION, E. BY S. $\frac{1}{2}$ S.

PREVIOUS to 1466 this was a parochial church. In that year it was made collegiate by James III., who, for the support of its establishment, which consisted of "a provost, a curate, sixteen prebendaries, a sacrist, a bedel, a minister of the choir, and four choristers, allotted the whole revenues of the numerous altars and chapelries that pious people had founded within the church through several ages^b."

Of these altars, amounting, it is said, to about forty in number, the whole, or greater part was destroyed at the Reformation; and at that period also, it is probable that the ten chantries annexed to the two sides of the church were despoiled and left to fall into ruin. Before the building was changed to its present form by a general repair a few years since, some of these chantries still existed; and although their sites are comprehended within, and in some degree marked out by the new walls, their original character is wholly lost amongst the altered forms of the modern arrangements.

As the entire structure west of the tower is in a manner rebuilt, it is necessary only to make a few brief remarks on the interior of the choir, which, on

^b Chalmers' Caledonia.

the whole, is in a very perfect state of preservation. Its dimensions are :—

Length, 88 ft.

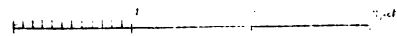
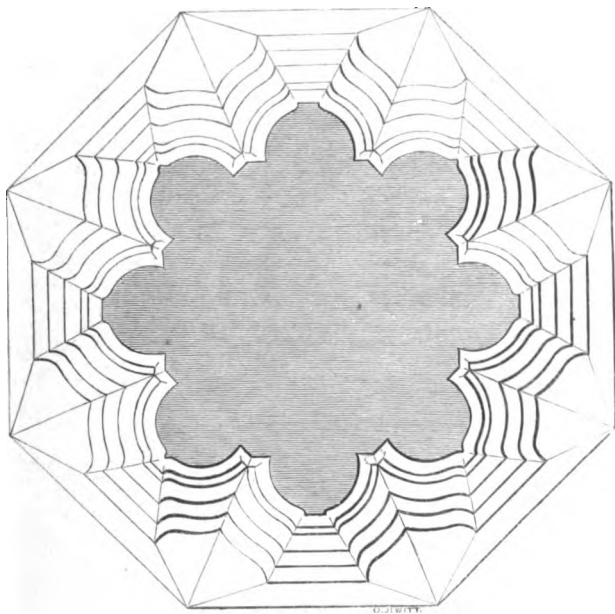
Width, 26 ft. 7 in.

Width of S. aisle, 22 ft. 7 in.

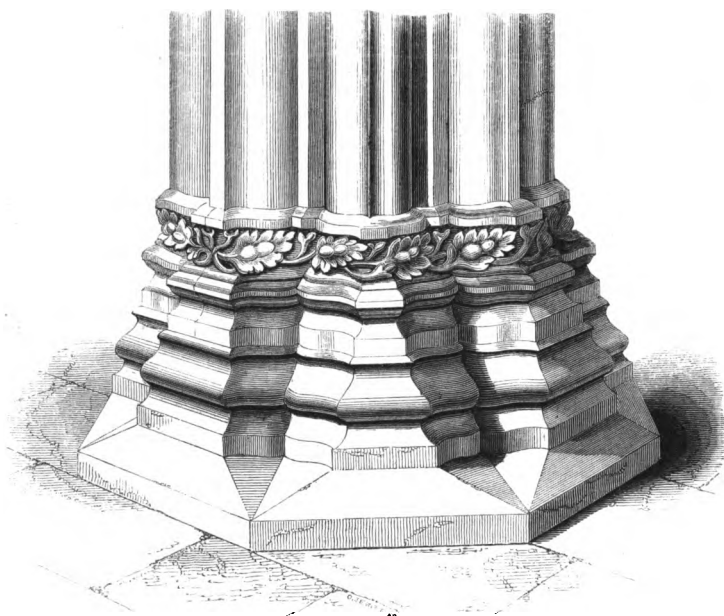
Width of N. aisle, 18 ft. 2 in.

The architecture is Middle-Pointed, and has considerable richness of general effect, though many of the details are hard and poor, and do not present either very correct or pleasing examples of the style.

Four plain octagonal piers on each side divide the choir and aisles at the west end; and two more—one being a respond—of ornamental character, continue the series to the east wall. These last are formed of a cluster of eight large pointed half-rounds, severally divided by a small triangular-shaped member sunk behind. The shafts presented to the cardinal points carry a broad fillet, the under edges of which are sloped off into an ogee curvature, a form that is taken also by the feathered faces of the intermediate shafts. All the capitals are meagre, and have few of the characteristic features generally found in good Middle-Pointed examples. Those belonging to the plain piers are, like the piers themselves, octagonal in the plan, and consist merely of one or two sharp-edged mouldings surmounted by square-edged abaci, a little rounded off below. The abaci of the other piers are precisely similar, but the mouldings of the bells (amongst which are a thin and very partially developed twining flower, a filleted roll, and heads of cherubs equally unrelieved)



SECTION OF PILLAR, ST. GILES, EDINB. 1841.



BASE, ST. GILES'S CHURCH, EDINBURGH.

are cut out at the angles in the shape of a slightly ogeed curvature. Large blazoned shields projecting from the cardinal faces of the abaci, and overhanging the mouldings below, serve to give an air of boldness and variety to the general appearance of the capitals, but do little to relieve their want of purity and character. The bases of the plain piers are concealed by the modern flooring, which is raised in a slope to the west end. Those belonging to the ornamental ones are fully exposed, and by their height, 3 ft., fulness of spread, and number and variety of mouldings, constitute, perhaps, the most characteristic feature of the edifice. In the plan, all the mouldings follow the arrangement observed by the shafts of the column, and in them the form of the fillet increasing gradually in width as it descends through the successive orders, is still maintained. It is curious also to trace the prevalence of the ogee among the mouldings, and how constantly it is reproduced as well inversely as in projection, by the natural grouping of the members.

The pier-arches are of a very bald description, and require little remark. They are obtusely pointed. The two easternmost are of greater span—the piers being set wider apart—and rise higher into the clerestory than the others. The mouldings consist of a three-ordered group of half and quarter-rounds divided by wide hollows, the central roll being filleted. The three other arches to the west of these are of three plain chamfered orders.

The roof over the choir is groined, and enriched with well-moulded ribs tied at the intersections by sculptured

bosses, some of which are very large, and almost globular in form. The suspended vaulting-shafts are formed of three semi-cylindrical rolls with floriated capitals and corbel terminations. They are banded a little way below the capitals by the stringcourse, a flat cushion-shaped roll, which runs along the clerestory under the windows. The roofs of the aisles are vaulted, and carry plain chamfered transverse and diagonal ribs with shields and foliage-knots at the intersections.

Of the windows it is needless to say any thing; the tracery is of recent date, and in common with the details of the entirely restored or recased exterior building, belongs to a style which seems to be a compound of poor Flamboyant and corrupt Third-Pointed.

The whole of this interior is in a miserable condition. Its proportions and architecture are all but destroyed by galleries and other unsightly erections; and many of the ornamental details, particularly those on the bases of the decorated piers, have been shamefully mutilated to accommodate a species of pew-work which appears to be contrived for no end but that of impairing the ancient character of the building and bringing it into contempt.

HOLY TRINITY, EDINBURGH.

ORIENTATION, E. $\frac{1}{2}$ S.

THIS church was founded in 1462 for a provost, eight prebendaries, and two singing-boys, by Mary, queen of James II., who died the year following, and was buried, it is supposed, in the north aisle.

It is in the Middle-Pointed style, and comprises a choir, and aisles, of three bays, with a continuous polygonal termination; south porch; a north chantry chapel; and a north and south transept. An unfinished square tower rises at the intersection; and the tusses for tying in the *intended* nave, with the springers of the pier-arches, and weatherings of the roofs, are still preserved on the external west face of the building.

The internal dimensions are—

CHOIR. Length, 52 ft. 11 in.

Width, 26 ft. 10 in.

S. Aisle. Width, 10 ft. 6 in.

N. Aisle. Width, 13 ft. 10 in.

APSIDAL TERMINATION

(extending one bay beyond the aisles).

} Length, 12 ft. 4 in.
} Width, 23 ft. 4 in.

TRANSEPTS. Length from wall to wall, 69 ft. 4 in.

Width, 25 ft. 3 in.*

The piers are square in the plan, set diamond-wise, and are moulded into four heavy-filleted half-round shafts alternating with four semi-hexagonal ones; have floriated capitals, and bases of a simple slope, divided from the pier by a collet-roll following the plan of the shafts, a combination that is probably repeated in the

* As illustrative of the want of uniformity so frequently observable among the constructive details of ancient churches, the following internal admeasurement of the apse may be recorded.

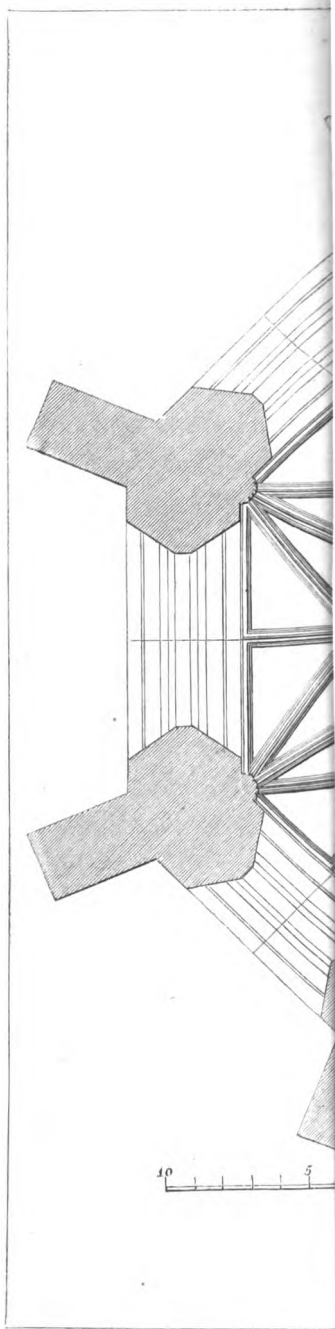
Central bay, 10 ft. 1½ in.
South-east bay, 9 ft. 5½ in.
North-east bay, 8 ft. 7½ in.
South bay, 5 ft. 9 in.
North bay, 6 ft. 7 in.

sub-order or orders at present concealed by the encroachments of the modern floor.

The pier-arches are obtuse pointed, of three orders, hooded on the choir side ; and are moulded into semi-cylindrical rolls divided by half-round hollows, a heavy half-roll with a very broad fillet on its face, forming the soffit-rib. Above these are large clerestory lights filled with modern tracery ; and between them are triple vaulting-shafts with beautifully sculptured capitals and corbel bases, among the foliage of which, heads and other pictorial devices are introduced. About midway the shafts are banded by a stringcourse which runs along the wall between the clerestory windows and the heads of the pier-arches : it is a plain undercut slope, with the edge rounded off, and striped with a broad fillet.

A more expressive and chastely designed roof than that over the choir and apse is seldom any where to be met with. The finely-moulded groin-ribs gradually breaking apart from their clustered stems, and ramifying along the edges of the various cells ; the heavy longitudinal rib with its bold mouldings ; and the numerous and variously sculptured bosses with their jutting bud-like forms and symbolic leafage, produce an extremely rich, graceful, and satisfactory effect.

The roofs of the aisles are plain acute pointed vaults, relieved only by single transverse and diagonal ribs, springing on one side from the capitals of the piers, and on the other from floriated and pictorial corbels ; comparatively, the bosses are plain and rather indifferently wrought.



In the windows there is little to be remarked; the jambs both internally and externally are formed of a plain double-ordered splay, so that the light stands in the centre of the wall. Altogether, they have a naked and injured appearance, the monials and tracery being wholly removed, and the voids disfigured by clumsy interpolations. The bays of the apsidal termination are individually pierced with a tall narrow lancet light, the head of the middle one being more acutely pointed and elevated than the others. Like those already described, they are counter-splayed, and without tracery, but have escaped the aggravation of modern insertions. The north and south windows of the transepts are very large and excessively meagre; are divided by primary and secondary monials into four lights; and contain some straddling unfoliated loop-tracery of very lank and inelegant design. There is also an eight-foiled circular window near to the top of the west wall of each transept equally splayed on both sides; the cusps of that on the south are floriated.

Ingress to the mortuary chapel is by a round-headed doorway formed of a few continuous filleted roll and chamfered mouldings, with a hood over, in the middle bay of the north aisle. This chapel, now used as a vestry-room, is modernised, so that few of its primitive features, or traces of them, can be discovered. There is a flat-headed window in the centre of the east wall; a fireplace in the north wall, and to the east of it and nearly in contact with the angle, a square niche of considerable depth containing a polygonal piscina partly projecting in front. The faces of the protruding portion are

moulded and terminate beneath in a large floriated bulb; and the fenestella is overhung by a heavy canopy with sculptured faces and rib-mouldings on the roof within. A low polygonal turret, partly projecting on the outside from the north-west angle, ascends to the *Domus Inclusa*—a small ruinous chamber 16 ft. 2 in. long, by 15 ft. 4 in. wide, divided from the chapel below by a joisted floor. The roof is a pointed vault of coursed rubble: below the spring, the walls are of ashlar. In the west wall there is a small narrow flat-headed window very wide and deep in the splay; and a little to the south of it is a large aumbrye recess with two rectangular nooks carried round the face. There is another window in the north wall but higher up; and in the centre of the east wall is one of larger size, near to the floor, with the remains of a stone table immediately under the light. The middle of the south wall contains another recessed window opening upon the north aisle of the church: this, doubtlessly, was intended to serve as a hagioscope. A niche of similar construction to that in the west wall of the *domus inclusa*, but of less depth, and containing a large square drain-hole in the bottom, is sunk in the wall of the staircase.

The east end of the north aisle of the church appears also to have been a chantry chapel, as there are the remains of a piscina in the southern extremity of the east wall. The piscina itself, which seems to have been altogether in projection, is destroyed; but the niche and a very heavy semi-octagonal canopy over it are entire.

The principal entrance to the church is by a shallow porch in the south-west bay, 13 ft. 7 in. wide, by 7 ft. 6 in. deep. It is very simply constructed, a discontinuous arch of two orders and a vaulted roof being thrown athwart the recess formed by the east wall of the transept and the west buttress of the choir. The arch is obtusely pointed, and moulded into half-rounds with an ogee canopied dripstone over terminating in a floriated crope: and the roof is enriched with excellently moulded transverse diagonal and longitudinal ribs partly springing from corbel-figures in the angles, and tied at the intersections by large floriated bosses. Within the porch are two doorways, a round-headed one composed of continuous filleted quarter-rolls, opening on the aisle; and another, with a flat head, on the west leading into the transept, now blocked. Over the former is a square-headed window with its edges rounded off by a heavy filleted roll. On the north of the north transept are the remains of a hooded doorway nearly the whole of the head of which is concised by a subsequent enlargement of the window; and the outline of another entrance, the priest's door, appears on the south wall of the apse immediately to the east of the respond of the first pier-arch of the choir. It is a small plain blocked aperture with a flat head rounded off at the angles by a segmental curve. To the west and nearly in contact with it, on the interior, is a blocked niche which was probably either a *benatura* or *piscina*.

With respect to other details, little remains to be said. There is a belfry-turret on the west of the north transept, with a doorway opening on the interior. It is

an octagon with five of its sides projecting externally, is divided into three unequal stages containing square-headed slit-lights, rises a few feet above the parapet, and finishes off with a high pyramidal stone capping with finial termination. Octagonal turrets with newel stairs and doorways opening on the parapets of the aisles, are also constructed in the east walls of both transepts. In form they correspond exactly with the belfry turret, but are smaller in the plan, and have only three of their sides projected externally. The parapets are plain, and are carried continuously round the entire building, so that the slopes of the apse roof and the gables of the transepts have the appearance of being thrown a little behind the inner plane of the walls.

Ungraduated buttresses divided into stages by narrow set-offs, and ornamented with sculptured canopies and brackets, are placed at the angles of the apsis and the transepts. Those against the faces of the aisles and at their angles, are of heavier construction, having to sustain the thrust of the flying buttresses of the clerestory, which are of considerable weight. The buttress which forms the east wall of the porch is much deeper and wider than the others. Two plain narrow graduated slopes form the bases: they look extremely light and meagre. All of them terminate a good way above the parapets in long panelled square-shaped pinnacles ending in a clumsy crocketed finial and crope.

Of minor details, such as continuous and ornamental mouldings, floriated and grotesque sculpture, many excellent examples are scattered throughout the building. A modification of the ball-flower, a hemisphere placed in

the centre of a square formed by four three-leaved flowers, appears at intervals in the hollow of the cornice of the choir ; and the same space in that of the transepts is entirely filled with a very elegant three-leaved flower, a four-leaved one occasionally intervening, entrained on a continuous horizontal stem. On the continuous mouldings of arches, edge-rolls, groin-ribs, abaci, vaulting-shafts, labels, buttress set-offs, and stringcourses, the square fillet is of constant occurrence : it appears very broad on the faces of the soffit-rib of the pier-arches, flying buttresses, and vaulting-ribs of the choir ; and is only a degree less prominent on the labels of the doorways and windows, strings, and other horizontal projections, in which cases it is formed with a slight ogee curvature and falls on a line with the chamfer plane. The roll-and-triple-fillet forms the sub-arch or soffit-rib of the east flying buttress over the south aisle ; and the pointed bowtell, with a fine feathered edge, is found among the rolls of the aisle arches opening on the transepts. In the bosses of the choir-roof, capitals of the piers and vaulting-shafts, corbels in the north aisle, and brackets in the angles of the middle bay of the apse, may be discovered a pleasing variety of very beautifully-designed and carefully-wrought sculpture, although, unfortunately, its merits are wofully clouded by accumulated gouts of white-wash. The foliage is of a very open and stemmy description ; and in situations where it is vertically disposed, as on the brackets in the apse, suggests a likeness to the long-drawn curling herbage of the earlier style. For the most part, heads or faces are embossed among the stalks ; and on the

capitals of the vaulting-shafts where the faces are larger and more exposed, the stems issue from each side of the mouth and wind round the bell in a diagonal direction. Excepting the two westernmost on the north wall, which are semi-octagonal, all the abaci of the vaulting-shafts are half-circles : the corbels under the shafts are fashioned into small heads with writhed faces, a half-figure holding a book, and a very beautiful entire figure of an angel with expanded wings, holding an open scroll in both hands ; the one in the north angle of the north-east bay, and the other in the south angle of the central bay of the apse.

Projecting from the capital of the south respond of the north aisle-arch to the intended nave, and looking diagonally across the north transept is a shield containing the monograms of our Lord and the Blessed Virgin, the IHS encompassed by the M with the A set over it, and flanked by the letters T.O. In the south transept and placed in like manner, is another shield on which is represented three mullets, and a cock between the letters I.B.

Of those extremely grotesque subjects so frequently to be found in highly enriched buildings in the Middle-Pointed style, and in which may be recognised some fanciful conception of human vice or frailty, examples occur in the label terminations of the transept windows, gurgoyles under the parapets, and the corbels and capitals of the south aisle. The corbel in the south-east angle of the aisle is a large volant figure with jagged wings and malevolent countenance ; and on the capital of the west pier of the middle arch, are two apes

engaged in tearing aside the mouth of an uncouth figure whom one of them is at the same time endeavouring to strangle with a chain or rope twisted round the neck.

Crosses pattée within a circle are incised on the outer face of the first stage of all the buttresses on the angles of the building: they appear also in the interior, one on the north, and another on the south wall of the apse, the latter just over the priest's door. These, it is probable, are dedication crosses. Various incisions in the form of crossed arrows, anchors, and the double triangle or pentagram, are found also on the external walls of the apse and other places, some of which may possibly be the symbolic marks of the artizans who raised the structure.

To the preceding enumeration of details a few more particulars probably of an interesting kind, might have been added, had the desire so to do not been frustrated by the effects of the hideous treatment which the interior received at the hands of a town-council in the year 1836. It is not certain at what period the floor of the church was raised to the present height, which is nearly above the level of the pier-bases; but at the time above mentioned, the pier-arches were built up, galleries erected, and other like wantonnesses committed which all but utterly ruined the appearance of the building without rendering it a whit more capacious or convenient. All that seemed to be sought for might have been secured by a much simpler arrangement, and at one fifth of the cost, had common judgment been exercised on the occasion; but nothing goes so laboriously and expensively to work as bad taste!

S. ———, DUDDINGSTONE.

ORIENTATION, E. BY S.

THIS is a small parallelogrammic church belonging to an advanced stage of the Norman period. The plan, which consists of a nave externally 39 ft. long, by 26 ft. wide, and a chancel 20 ft. long, by 20 ft. 10 in. wide, is very entire, but most of the early features are destroyed by recent enlargements, alterations, and repairs.

The only details preserved on the exterior are a corbel-table, and a trigonal string returned partly along the east wall, on the north and south of the chancel; and a large round-headed blocked doorway at the south-western extremity of the nave, all considerably worn, mutilated, and clotted with rough-cast. The archivolt of the doorway is of two zig-zag moulded orders surmounted by a hood, springing from cylindrical jamb-shafts, of which, however, the inner ones in a very wasted state alone are extant.

With the exception of the chancel-arch which is tolerably perfect, the interior of the church has lost every characteristic feature of its ancient condition. The arch is formed of two semicircular moulded orders with a trigonal hood ornamented on the upper and under faces with the prismatic billet set at short intervals. The exterior arch is entirely covered with

the chevron moulding; whilst the faces of the receding one are wrought into a shallow hollow and a large cylindrical quirked edge-roll, the intrados, as well as the inner or eastern face of the outer arch, being left plain. Two semi-cylindrical shafts, divided by a larger-sized one in front as a support to the sub-arch, form the jambs. They have heavy chamfered abaci partly ornamented with a star-like ornament or saltier in squares; and equally heavy capitals with double-escaloped faces divided from the shafts by a prominent cable neck-moulding. One of the south jamb-shafts has disappeared, but another made of deal carefully white-washed, is considerably put in its place; and the base-mouldings and spreading plinth belonging to the whole group are hewn clean away, an improvement so manifestly agreeable to modern ideas of convenience that it is matter of surprise such-like treatment has not yet been extended to those on the opposite side!

About forty years ago an arch, which is described by some of the old people about the place as having stood at the west end of the nave, and to have resembled that of the chancel, was taken down in furtherance of a plan of the then incumbent for enlarging and *beautifying* the church. The present state of the building affords no means of determining what is likely to have been the precise nature of that constructive feature; but it would seem to have been either a belfry-arch, (although no traces of a tower existed at the time of its removal,) or the division of another compartment of the church stretching to the

west, in which latter case the compartments above noticed as chancel and nave, must, of course, be considered as the chancel and apse only of a once more extensive structure.

S. MATTHEW, ROSLIN.

ORIENTATION, E. S. E. $\frac{1}{2}$ S.

ACCORDING to Spottiswoode, the collegiate church of S. Matthew, Roslin, "was founded by William, earl of Orkney and Caithness, in the year 1466, for a provost, six prebendaries, and two singing boys. He gave thereto the church-lands of Pentland, four acres of meadow near to that town, with the kips, and eight sowms of grass in the town of Pentland. There is above the door which enters from the church to a subterraneous chapel founded by Elizabeth, countess of Buchan and Orkney, spouse to the above Earl William, an ancient inscription in Gothic letters, which, upon that account, not being legible to many, I shall here set down: *Fortē est vinum, fortior est Rex, fortiores sunt mulieres, super omnia vincit veritas*. This is a beautiful structure, famous for its curious workmanship, and not much defaced."

The church consists of a choir, with lateral aisles, of five bays; a continuous east aisle, one bay; a retro-choir of same elevation as the aisles, one bay; and a sub-chapel occupying a declivity on the east, the external

roof of which is continuous with the area of the main building. A nave and transepts were comprehended in the designed plan; but of these the east walls of the latter only have been erected.

The internal dimensions are,—

Choir, 48 ft. 4 in.	}	Total length, 69 ft. 5 in.
East aisle, 9 ft. 9 in.		
Retro-choir, 11 ft. 4 in.		
Choir, 17 ft. 10½ in.	}	Total width, 35 ft.
North aisle, 8 ft. 6¼ in.		
South aisle, 8 ft. 7 in.		

The retro-choir is elevated one step above the floor of the choir and aisles, extends across the entire breadth of the building, and is aperted into four transverse bays.

Of the numerous and varied ornamental minutiae that are wrought on all the constructive features of this singular and interesting though very impure example of Middle-Pointed Gothic, it is not purposed to enter upon a particular account. A few passing references to them only will be made while following out the more important object of observing the peculiar form and arrangement of the leading details, as any thing like a definite idea of their individual character, and the effect which they collectively make, and that is considerable, on the appearance of the building at large, can be estimated only by actual observation.

The aisle-piers are composed of an octagonal group of sixteen engaged rolls severally divided by a small acute triangular member, the roll on the angles being more rounded and of larger size than the others. They have rich floriated capitals with abaci of two winding-rolls

divided by a deep narrow hollow, and bases formed of two annular rolls and a spreading slope resting on a plain sloping octagonal plinth. Although quite alike in general configuration, the piers which separate the retro-choir from the east aisle are distinguished from the others by a degree more of variety and richness in the foliage of the capitals, bases, and shaft-mouldings. That on the north is square in plan, and moulded into a filleted half-roll at the angles, and an intermediate very broad and low segmental filleted bulge, divided by a small triangular-shaped member. The centre column is octagonal, and consists of eight three-quarter pointed roll-and-fillet shafts, alternating with eight smaller ones of same form, individually separated by a deep hollow. The south column, popularly termed the '*Prentice-pillar*', is composed of a compact octagonal cluster of very slender filleted rolls, severally divided by a rather larger-sized semi-hexagonal moulding, banded together by a broad spiral wreath of beautifully sculptured foliage strung on a cable: two dragons are entwined round the base.

All the pier-arches, excepting those of the east aisle which are nearly equilateral, are obtuse-pointed, and consist of three moulded orders, surmounted by a very stiff and inelegant floriated hood, rising from a corbel attached to the capitals, and terminating at the crown in a clumsy stubbed crope or finial. The first or upper order of the arch is a broad sloping convex, entirely covered with very beautiful foliage,—in one instance with a continuous range of figures in ecclesiastical costume, and holding the pastoral staff and crozier; the middle order is a series of quarter-rounds divided by shallow hollows; and the

sub-order is a large floriated semi-cylindrical filleted roll, rising from floriated and pictorial corbels, some of which are animals, and others angels with open wings holding a scroll.

An ornamental string, forming a kind of cornice under the slightly projecting clerestory, is carried along the wall a little above the arches; and over it are five large pointed single-light windows on each side, and one of greater size on the east, divided into two lights by modern insertions. All the side lights are alike, and contain single inner and outer semi-cylindrical jamb-shafts, with floriated capitals; the bases of the former being one or two annular mouldings, while those of the latter are floriated and end in a bulky figure-head. The edge of the arch is rounded off to correspond with the form of the shaft, and the continuous hollow sunk in the soffit and jambs is studded at intervals with a large square leaf-ornament, which gives a very lumpish appearance to the whole window. Externally the windows present the same ornamental features and method of arrangement here described, so that there is very little appearance of splay on either side, and the light, as is observable in all the later Middle-Pointed churches of Scotland, stands, in consequence, in the centre of the wall: in this respect all the other windows of the building are of similar construction.

Scarcely any degree of ecclesiastical character has been given to the roof; and notwithstanding the numerous embellishments that are strewn over its surface, it has a very naked and flimsy appearance. It is an obtuse-pointed vault powdered with stars, roses, &c., set in

squares as pateræ, and divided into five bays by transverse ribs, with clumsy soffit cusps or foliations somewhat resembling the Tudor flowers met with over the cornices of Third-Pointed churches. The vault rises from an ornamental cornice nearly resembling that over the pier-arches, and the ribs spring from corbels immediately under. Below each of these, and dividing the windows, is a projecting canopy, the head of which is formed as a bracket to the canopied corbel over; and still further down is another corbel resting on figures and heads. It will be observed that it is necessary only for the imagination to fill up each of these vertical spaces with the whilom long-robed effigy of some patron saint or mitred prelate, to realize the idea of a perfectly continuous pictorial vaulting-shaft; and the arrangement, so far as it remains undisturbed, would seem to imply that in fact such was the effect originally aimed at and produced. There is a large shafted niche, with an enriched canopy and bracket, under the window of the east clerestory, in which there probably was an effigy of the Blessed Virgin.

The roof of the retro-choir is a groined vault of four bays, severally divided by a heavy transverse arch, which, along with the diagonal groin-ribs, springs from the piers, and triple vaulting-shafts with large spreading capitals in form not unlike the pendent cone of fan-tracery vaults. A horizontal rib is carried along the crown of the cells, and in that containing the windows there is a transverse one rising on each side from a corbel representing an angel bearing a patent scroll. All the arched ribs are foliated on the soffit, after the manner of

those on the roof of the choir ; and a very heavy sculptured pendant drops from the centre of the bay at the intersection of the diagonal ribs.

In the vaulting of the aisles a simple yet very unusual mode of construction has been adopted. Each bay is formed into a distinct pointed cell, which rises from a heavy transverse beam or transom resting on the capitals of the piers and the wall-shafts opposite. An engrailed cross is figured on the roof by an intersecting transverse and longitudinal rib in very low relief, the idea of which seems to be derived from an armorial badge of the founder of the church, as a shield set on the face of a bracket on the north side of the window of the sub-chapel is charged with a similar device ; and the same figure occupies the dexter base of a shield on the face of a bracket on the south side. The transoms are composed of three moulded, floriated, and, in some instances, pictorial orders, the under one being a small plain filleted half-roll, with a continuous flower-ornament sunk in the face of the fillet. The triple vaulting-shafts have beautifully floriated and pictorial capitals, and floriated bases resting on a low bench-table carried along the walls of both aisles.

There is much of sameness in all the windows belonging both to the aisles and the retro-choir ; and although much enriched, they can scarcely be commended either for their elegance or purity. They are divided into two lights by a double-shafted monial, have single inner and outer jamb-shafts with floriated capitals and bases, rich and very elegant floriated archivolt mouldings, with an edge-roll corresponding with the external shaft, a sculp-

tured canopy and bracket in each jamb, for the most part very stiff, hard, and clumsy geometric tracery in the head, and a surmounting hood formed by a continuous return of the upper floriated moulding of the vault transoms. The window over the doorways in the third bay is in the form of a spherical triangle, with its edges rounded into a half-roll: the day is filled with a stiff irregular seven-foil; and a string of large projecting square-leaved flowers united by a stem is carried round the hollowed recess between a tracery-roll and the edge-moulding. In the bay on the west of the doorway is a window similar to those already mentioned: the first bay is blank.

A bold and well-wrought floriated moulding is carried along the walls of the aisles and retro-choir in a continuous string, which is perhaps one of the best and most pleasing details of the building. It immediately skirts the cills of the windows, ascends a little way between them, and then crosses the vaulting-shafts in a series of rectangular returns, winding also in its devious but unbroken route along the three walls, over the arches of the doorways, and the little piscina in the retro-choir, in the form of an ornamental hood.

Under each of the four windows in the east wall of the retro-choir are the remains of a plain square-shaped solid stone altar. The southernmost one is higher up than the others, being elevated upon the broken vaulted roof over the staircase leading to the sub-chapel. On the south of all the lower altars is a small ogee-headed rectangular niche, with traces of foliations in the head, 2 ft. 6 in. above the floor; and at the east end of the

south wall, and close to the higher altar, is a square-headed fenestella, containing a piscina sunk in the square floor of the recess. The orifice is circular, and is grooved into fluted mouldings converging from the rim to the drain-hole in the bottom; a cinquefoil is inserted in the head of the recess, and in the hollow chamfer carried round the edges is a small square leaf-ornament set at intervals. Besides these embellishments it is additionally enriched by the stringcourse formerly adverted to, which here receiving a check to its horizontal progress, makes a rectangular return up the sides and along the head of the niche, in the form of the Norman embattled moulding. In the middle of the string immediately overlooking the niche, is a sculpture representing a venerable-looking head, with long parted hair surrounded by a crossed nimbus.

Immediately to the east of the south doorway, and at four feet from the ground, is a benatura under an ogee-headed niche, surmounted by a crocketed hood canopy terminating in a floriated crope. The head of the niche is filled with a trail of minute foliations; and the roof, which slopes inwardly upon the wall behind, is covered with slender ribs tied at their intersection in the crown with a small flowery boss. The basin partly projects in front as a moulded trigon, and terminates beneath in a large foliage-knot.

Of other peculiar features belonging to the interior of the church, the blocked choir-arch only remains to be noticed. It is pointed and continuous, there being neither shafts or imposts in the jambs; and is remarkable in consequence of being carried no further down

than to a point on a line with the spring of the pier-arches. Its constructive form, therefore, is that of a large window rather than an archway, the real passage to the purposed tower being by a wide square-headed aperture under it, with a two-fold ornamental stringcourse run horizontally between.

The entrances to the church are under a north and south quasi-porch, formed in the third bay simply by means of a semicircular archway and segmental vault thrown across the shallow space between the buttresses. The archway is of three floriated and moulded orders, all of which die into the wall, except the under one, which springs from a corbel representing an angel with spread wings. Gurgoyles, entire and mutilated, project from the sides of the archway; and two intersecting engrailed ribs, similar to those in the aisles, are wrought on the roof in low relief. The north doorway is flat-headed, has its edges turned off into a continuous filleted roll, and is surmounted by a heavy moulded hood formed by a rectangular return of the string which courses the wall under the windows, and all the faces of the buttresses at the head of the first stage. Internally, the doorway is pointed, and moulded into two deeply undercut continuous filleted rolls, with annulated sloping bases stilted on the diagonal returns of the bench-table. A more liberal allowance of enrichment, and a better form, are given to the south doorway. The archivolt is composed of three moulded and floriated pointed orders; and the jambs contain filleted roll-shafts with floriated capitals and small annulated sloping bases. Over the springers of the porch archway there is one entire original, and

one lately-restored grotesque gargoyle ; and in the spandrels formed by the rectangular hood over the inner doorway there is an ornament resembling a corbeled vaulting-shaft with an enriched canopied capital. Internally, the doorway is a pointed segmental arch with its edges rounded into a continuous filleted roll, the string-course, as already mentioned, going immediately over as a label.

As was remarked in the case of those in the clerestory, the windows of the aisles and retro-choir externally present, both in plan and detail, an exact counterpart of their internal configuration ; a difference being observable only in the character of the hood, which is more prominent and enriched, and has floriated and pictorial terminations, such as foliage-knots, animals, figures of angels, &c.

All the buttresses are set at right angles with the building ; and consist of two graduated stages, surmounted by a heavy pinnacle, ending in a crocketed pyramidal finial, a higher and much heavier pinnacle sustaining the flying buttress, being placed on the wall of the aisle behind, but united by two short sloping ribs, as miniature flying buttresses, thrown across the narrow space between. The basements are formed by a continuous return of the ground-table, which is of two moulded sloping orders ; and the divisions of the stages, by returns of the stringcourse and cornice of the aisles. The edges of the buttresses are rounded off into a filleted roll, and the exterior face of the upper stage is hung with a sculptured canopy and bracket, the space between, of every alternate one, being hol-

lowed into a shallow shafted niche. Small canopies and brackets appear also in some of the fluted hollows of the pinnacles : in other-like spaces are extravagantly large square-leaved flowers or pateræ, a smaller sized leaf being folded at intervals round the heavy cylindrical rolls worked on the edges.

The cornice of the aisles is a small hollow set at intervals with pateræ, which appear also on the east elevation of the retro-choir, in a tripartite form, surmounted by a continuous range of the Tudor-flower as a crest or low parapet. A continuous floriated hood with a horizontal return under the flying buttresses, is carried over the clerestory lights ; and a heavy cornice, composed of shields blazoned with engrailed crosses, initial letters, and numerals, courses the summit of the wall, immediately at the spring of the roof, which is simply the smooth rounded converse of the inner vault without any external covering. Besides these ornaments, a gargoyle-head projects at intervals from the face of the cornice, the water from which being received into gutters hollowed half-way down the flying buttresses, is thence thrown upon the roof below, again collected into the gutters of the aisles, and finally discharged from a long grotesque gargoyle over the blank bay.

A plain square double-apertured bell-cot surmounts the west gable of the choir ; and some enriched piscinæ and marks of destroyed altars are found on the inner walls of the transepts, by which it would appear that these compartments were designed for mortuary chapels.

The entrance to the sub-chapel is by a flight of steps

leading from the south end of the east aisle. It is lighted by a square-headed window with a very wide and deep splay and sloping cill of three chamfered orders. Externally it appears close to the ground in the easternmost bay of the church as a small square light with broad chamfered edges. A large square recess is sunk in the opposite wall of the staircase, directly in front of this window, in the usual form of an aumbrye. Altogether the sub-chapel has a very stiff and heavy aspect. The roof is a plain circular vault of five bays divided by transverse ribs and a longitudinal one in the crown, similar to those in the roofs of the aisles and perches, but of much deeper projection. There is a plain round-headed blocked doorway, and some large aumbryes, in the north wall; a doorway of like form, a fire-place, credence-niche, and piscina, in the wall opposite; and a large plain pointed window without tracery in the east wall, with the remains of a large engaged stone altar beneath. The piscina is under an ogee-headed niche near the eastern extremity of the wall. In form it is nearly like that in the retro-choir, the orifice being ornamented with radiating channels or striæ, but projects in part and terminates below in a plain pyramidal slope. The head of the recess carries the remains of foliations; its edges are turned off in a hollow chamfer filled with pateræ; and the upper part of the wall behind is sunk beyond the under portion, so that a rectangular ledge or table four inches in depth is formed across at the spring of the arch. The credence is in the form of a plain deep ogee-headed niche, situated on the east of the piscina,

and immediately in contact with the east wall. Internally, the chapel is 36 ft. 3 in. long, 13 ft. 11 in. wide; and is altogether without external ornament.

Pictorial mouldings form so considerable a proportion of the ornamental details of this curious building, that a few of the more prominent of them may be noticed before closing this account.

The Crucifixion:—on a capital of one of the vaulting-shafts in the north aisle.

The Heavenly Host:—represented by a choir of angels playing on various instruments of music, amongst which are the lute and bagpipe; forming the corbels of the groin-ribs of the retro-choir.

The works of Charity and Mercy:—along the east face of one of the transoms of the south aisle. The subjects illustrated are,—Feeding the Hungry; Clothing the Naked; Visiting the Sick; and Burying the Dead.

The Vices are depicted on the west face of the same member in the several characters of Slothfulness, Pride, Intemperance, Wantonness, &c., towards which the devil, issuing from the mouth of a crocodile, is hurriedly advancing in a very *taking* attitude!

The Martyrdom of S. Sebastian, and *S. Christopher bearing the infant Saviour*, appear on the west face of the choir-arch: and the passage from the first book of Esdras, referred to at the beginning of this notice, is carried along the west face of the south-east transom over the entrance to the sub-chapel, in a winding scroll.

After what has been stated, it will not be necessary to enter into any nice examination of the peculiar con-

structive and decorative character of the building with a view of precisely determining its style, or of tracking the principles which guided the founder or architect in planning so complicated and unique an example of corrupt Gothic. The predominating character of the structure is indubitably Middle-Pointed; and many of the leading details, such as the piers and pier-arches, as well as much of the floriated work, are good examples of the style in *nearly* its purest form. On the other hand the wide shallow hollows of the windows, buttresses and cornice-mouldings, and their disproportioned flat square-leaved ornaments, are features evidently of Third-Pointed extraction. A string-course running under the interior of the choir-arch is entirely composed of a bastard species of the *dog-tooth* ornament; and this distinctive feature of the FIRST-POINTED as well also as the *nail-head*, is found, too, in the head of the south-west window, on some of the brackets and capitals of the vaulting-shafts in the retro-choir, edges of the north pinnacles, and as an intermittent moulding in one of the hollows of the flying buttresses. Those portions of the structure, again, which exhibit a close approximation to DEBASED or semi-classic developement, will be readily detected in the constructive and decorative features of the vaulting of the aisles, the roof of the choir, and among the heavy, flat, and even still less elegant and congruous details of the west front, and of the sub-chapel.

S. KENTIGERN'S, LOCHERWORTH,

NOW BORTHWICK.

ORIENTATION, E. BY S. $\frac{1}{2}$ S.

THIS is a small ruined church in the Norman style, which appears to have consisted of a nave, and chancel with semicircular apsidal termination. Of the former compartment scarcely a vestige remains; and the chancel is so reduced that little can be determined with respect either to its primitive character or dimensions. A few broken walls with altered features, and a slight remain of a circular arch of two plain square-edged orders, with a heavy cylindrical shaft and capital, as a support to the soffit-rib, which divides it from the nave, being the whole that is now extant. In the midst of all this dilapidation, however, a small square-shaped piscina of later date is still preserved near the eastern extremity of the south wall. It is sheltered under a niche in the form of an equilateral lancet arch with a cylindrical roll-moulding carried round the edge, the inverted figure of which is repeated by a slight projection of the wall immediately under, and again by a small projecting shield within. The length of the niche is 1 ft. 3 in.: the internal length of the chancel is 20 ft.

Although quite roofless and much ruined, particularly on the east and north-east, the apse is com-

paratively entire. The arch is of two orders, and in every other respect similar to that of the chancel, and nearly as much wasted, the sub-arch being destroyed, and the external one reduced to a few voussoirs at the spring on either side: the south shaft with its heavy invected capital and annular roll-moulded base, which supported the inner arch, is perfect, but partly concealed by the blocking. There are three plain and rather large round-headed lights with wide internal splays, disposed in the usual manner: the east and south one is blocked; and that on the north is covered on the interior by a very elegant Middle-Pointed monumental arched recess and canopy containing a high-tomb bearing the recumbent effigies of a knight in armour, and a lady clothed in a long flowing robe on his left, their hands clasped, and faces turned to the east. The external length of the apse is 16 ft.

A small Middle-Pointed mortuary chapel, which was probably erected about the same period as the monument, with a low square-headed window on the east, a small foliated circular gable-light on the north, and a low moulded doorway opening on the chancel, is appended to the north of the chancel and apse: and on the south of the nave, or rather of its site, is a pretty large transeptal chapel of two bays, also in the Middle-Pointed style. The former is entire, and covered in with a pointed roof paved externally with large overlapping stone flags arranged diamond-wise. The latter is also nearly perfect, but most of its details, as will appear by the following short account, are nearly destroyed, or in a very mutilated condition.

There is a large plain double-splayed empty window with a hood, on the south; a smaller sized one with some blocked tracery on the south-west; and some traces of a blocked doorway in the north-west bay. The east wall is blank, but divided by two buttresses, of two stages, corresponding with those on the west side; and has a wide cornice hollow filled with flowers, some of which have their pedicles issuing from the mouth and nostrils of grotesque heads. The north elevation is an open pointed arch: and the roof is a plain pointed vault covered on the outside with large overlapping slabs arranged in graduated parallels.

In the interior west wall, and immediately on the south of the blocked entrance, is a small ogee-headed concave niche, 2 ft. in length, by 1 ft. in width, containing the remains of a circular stoup: and occupying a corresponding situation on the south of the window in the adjoining bay, is an aumbrye of the ordinary plain square-headed description, with a rectangular nook sunk in the edges: it is 2 ft. 11 in. long, 2 ft. 7 in. wide, and 1 ft. 8 in. deep. In the middle of the east wall, but higher up, there is another aumbrye of the same form and nearly of equal dimensions, with the remains of an enriched ogee canopy over its head: and under the south window and upon the ground, is a large segmental arched recess with an edge-roll, and a broad rectangular moulding carried over the head and down the sides. It is 4 ft. 9 in. high, 7 ft. wide, and 3 ft. deep. On the east of it is a small piscina-niche in a very mutilated condition. Externally, this chapel is 32 ft. long, by 26 ft. wide.

It is much to be regretted that so little local concern should be evinced for the preservation of at least a part of this interesting example of early Christian art. A trifling outlay would be sufficient to restore the apse, and thereby not only perpetuate a very characteristic and now extremely rare feature of the oldest class of churches existing in Scotland, but at the same time, afford a proper shelter to the fine monument which it contains. As it is, it is quite exposed to the weather, and ere long must be left altogether at the mercy of every wanton spoliator, as the walls which still give it a precarious protection are rapidly falling into a state of irremediable ruin.

S. ———, CRICHTON.

ORIENTATION, E.S.E. $\frac{1}{4}$ S.

THIS church "was founded," says Spottiswoode, "the 26th December, 1449, by Sir William Crichton, chancellor of Scotland, with the consent of James Crichton of Frendraught, knight, his son and heir, for a provost, nine prebendaries and two singing-boys, out of the rents of Crichton and Locherwart, a mensal church belonging to the archbishop of S. Andrews; reserving to the bishop the patronage of the prebends of Vogrie, Arniston, Middleton, and Lockerwart."

It is in the Middle-Pointed style, and consists of a choir of three bays; north and south transept; and a

heavy square tower of two graduated stages, at the intersection. Of the nave comprehended by the original plan, nothing appears beyond a small portion of the north wall, the tusses of the south wall, and the weather-moulding of the purposed roof, on the west face of the lower stage of the tower. The internal dimensions are :—

Choir, 46 ft. 4 in. long, by 23 ft. 9 in. wide.

S. Transept, 15 ft. 7 in. long, by 15 ft. 8 in. wide.

N. Transept (railed off), about the same.

Tower, E. and W. 27 ft.; N. and S. 28 ft. 5 in.

The constructive entrance to the church was by a doorway in the middle south bay of the choir, which is blocked, and the head destroyed by a modern window. The jamb-mouldings, consisting of a filleted roll and hollow, are nearly preserved, and the trail of a part of the erased pointed hood is still observable on the wall. A chantry chapel appears to have been appended to the corresponding bay opposite, as there is the outline of a blocked round-headed doorway on the interior, and a weather-moulding on the exterior, partly visible above the roof of a shallow modern adjunct which, saving the east bay, covers over and deforms the entire north elevation.

All the windows north and south of the choir are counter-splayed, and, as would appear by a remain in that on the south-east, were divided into two lights by a slender monial in the form of a filleted shaft. Internally, the splays consist of two broad chamfered orders, the faces of which are in part sunk into a wide

hollow: externally they are moulded into three roll-and-hollow orders, the roll of the inner order carrying a square-edged fillet. The east window has three lights, and spare tracery formed simply by the monials crossing each other in the head: and those in the gable-walls of the transepts have an outer and inner plain two-ordered splay of equal depth, and appear to have been divided into lights, and filled with geometric roll-and-fillet tracery, some fragments of which are still lingering in that on the north. All the windows have obtuse-pointed heads, and are without labels. Besides these windows, there are two others which are curious on account of their answering in some degree to the *lychnoscope*, or offertory window frequently found in the chancels of English churches at their western extremity. In the present example they are situated respectively under the south-east and north-east lights of the choir, the cill of the former being elevated only a few inches above the ground. There is nothing in them that is remarkable either as regards form or construction, being merely low square-headed apertures with a wide and deep internal splay and steep sloping cill.

The buttresses are of five short stages terminating in crocketed finials, now generally displaced; and have a rather flat double basement moulding which is returned along the walls as high as the cills of the windows. About a foot or so of the upper plane of the wall projects a little in the manner of a parapet, and under it is a double cornice-moulding, slightly aparted, consisting of two wide hollows filled with square-leaved flowers and grotesque heads set at short intervals.

In the transepts there is little to observe excepting their stunted length and extreme nakedness, which is much enhanced by the want of buttresses.

The upper stage of the tower, which is very short, is pierced with two long square-headed lights placed close together, and terminates in a plain parapet and gabled roof, rising within, with a small bell-cot on the eastern apex. A polygonal turret containing a newel ascent to the belfry is constructed in the unfinished wall of the nave at a little distance to the west of the tower. It has a trigonal projection ending in a pyramidal roof and large floriated or pictorial crope, on the north; and a square-headed doorway on the south, of plain design, its edges being merely turned off in a hollow chamfer.

Although containing some well-wrought details, there is, so to speak, an air of great homeliness about the interior of the building which, in a considerable degree, arises from the plain vaulting over all the compartments; for, as in a pointed structure, the eye being naturally drawn upwards, any aerial nudity has always the effect of imparting a character of general bleakness, however much the lower part may be diversified and enriched.

The choir, nave, and transept-arches are similar in plan, and consist of two broad chamfered orders, with a wide hollow sunk in each, and a soffit order moulded into a heavy semi-cylindrical roll of an ogee form, with a broad fillet on the under face. The jambs are moulded into heavy triple semi-cylindrical engaged shafts, the middle one being of greater size and projection and striped with a broad square-edged fillet in correspondence with that on the face of the soffit-rib of the arch. Those

belonging to the choir-arch are placed against a return of the wall 3 ft. 4 in. deep ; and, as likewise the others, have good floriated capitals with well-moulded abaci, and bases formed of a curved spread divided from the shafts and the plinth by bold annular rolls. The cable neck-moulding appears in the east respond of the south transept : and a large open-moulded circle is set in the crown of the vault over the first stage of the tower.

In the choir, which is galleried and pueed, and raised one step above the floor of the tower and transepts, there is only one object of peculiar interest. It is a large shallow double sharp ogee-headed niche, divided by a triple filleted shaft, with a floriated capital. All the mouldings on the head are sunk within the recess, as are also those of the jambs which are filleted and carry floriated capitals. Whether these contained sedilia is not certain, for the undermost portion is covered by the pueboarding ; but if they did, which is probable, they must have projected somewhat as the niches are only seven inches in depth. The exposed portion is 3 ft. 8 in. long, by 4 ft. 6 in. wide. It is situated in the wall, between the south-east window and the blocked entrance in the middle bay. In all probability a concealed piscina may exist on the east of this niche ; and in the opposite wall there may have been an aumbrye, as on the east of the blocked chantry-doorway, and at six feet above the ground, are some horizontal mouldings, supported on two small brackets, which seem to have gone under the cill of a blocked recess, now, however, scarcely traceable.

The walls of the north transept, which is railed off and used as a sepulchre, are apparently quite bare : but in

the east wall of that on the south, and near to its southern extremity, is a shallow circular piscina partly within and partly without an ogee-headed niche with a sunken edge-roll, and a trefoil in the head. The under part of the wall behind the piscina is recessed a little beyond the upper plane; and the projecting face of the basin is moulded into a series of partly channeled rolls divided by hollows, which slope inwardly below and terminate in a mutilated boss. The length of the niche is 2 ft. 8 in.; width, 1 ft. 10 in.; depth, 1 ft. 4 in.; and the edge of the basin is about 4 ft. above the floor.

In the immediate vicinity of the church there is a copious spring of pellucid water, which goes by the name of the *Scholar's Well*.

S. ———, TEMPLE.

ORIENTATION, E. S. S.

THE small secluded village of Temple is situated on the banks of the South Esk river, about eleven or twelve miles to the south-east of Edinburgh. The place, as the name implies, was a residence of the Templars in the time of David the First; but the ruined church, which is the only remain of their establishment, can scarcely date so far back, as its architectonic features seem to belong to a late period of the First-Pointed or early Geometric style.

The plan of the church is a simple parallelogram, internally 54 ft. 7 in. long, by 17 ft. 4 in. wide; and of this

a part—about 15 ft. of its western extremity—is comparatively modern. All the walls are pretty entire, but most of the primary details are destroyed, or so effectually altered by recent adaptations, that no determinate idea can be made of their original character or arrangement. A brief summary, therefore, of the few features that have happily escaped will sufficiently embrace all that can be said of this little perishing fragment of mediæval art; a fragment limited, indeed, as respects compass and variety, but interesting on account of being an earlier Pointed example than is generally to be met with among the smaller class of Scotch churches.

The south wall contains a long narrow blocked lancet light, the outer opening or face of which is 8 ft. 1 in. long, by 1 ft. 8 in. wide: externally, the head is surmounted by a small cushion-shaped roll-and-fillet label terminating in roses, all formed out of a single stone: internally, the splay is 4 ft. wide. On the east of this light, and occupying the remaining space in that direction, are two larger-sized windows divided by a buttress. They are of similar size and construction, being formed by plain chamfered, or, more strictly, semi-octagonal monials, into three lights with a plain circle in the head, which, separating the pointed heads of the side-lights at the same time drops, as it were, into the centre one, giving thereby a convex or inverted segmental curve to its upper extremity: the arrangement is curious and, perhaps, singular, but the effect, as may be imagined, is by no means pleasing. The arch-mouldings are formed of two discontinuous plain and filleted roll orders, not very deeply undercut, and have a bold filleted undercut label over,

terminating in floriated bosses and animals like lizards or dragons. Unlike the majority of those in late Pointed churches, the jambs are moderately recessed, and have nothing of their universally splayed appearance, being, along with the cohering monial-members, expressed by two bold chamfered orders. On the inner wall, the head of the window assumes the form of a pointed segmental arch, ornamented along the edge with one plain and one filleted roll, which, after the manner of the exterior mouldings, die away at the spring, but have no hood over.

In the east wall there is a large pointed three-light window, with plain intersecting tracery and plain circles in the openings in the head, which is hooded on both sides. On the outside the arch-mouldings are similar to those already described, but internally, the pointed form is preserved, and the jambs set with a cylindrical shaft with annulated undercut abaci and bell-shaped capitals either of Geometric or First-Pointed character. The bell of the capital on the south side is plain, while that on the north is horizontally entwined with a kind of notched ornament resembling a coiled chain: both bases are awanting, and, in general, the under part of the window is much altered and spoiled by blocking and other innovations. In the gable there is a plain circular blocked light; and over it is a heavy square pyramidal-headed bell-cot, which seems to have displaced a small cross pattée, as a triangular stone with such affixed to it, is placed over one of the posts of the entrance to the church-yard, along with some other dislocated portions of the building.

The only features on the north wall requiring notice, are a long narrow lancet-light opposite to, and in every particular very nearly alike that on the south side; and a small blocked doorway occupying a site a little to the east of the middle of the elevation. The jambs of the doorway are all but completely covered by the soil: the head is a pointed trefoil-arch formed of a continuous cylindrical edge-roll, with the trail of an erased hood over, wholly constructed out of a single stone, 2 ft. 7 in. high, by 4 ft. wide. Internally, the aperture is headed with a segmental arch, the edges of which are simply turned off by a continuous chamfer of rather unusual breadth.

There is a large chamfer-edged circular doorway, and a plain two-light pointed window over it, in the west elevation; but these are comparatively of recent origin.

The buttresses—one on the north of the east wall, two placed at right angles with each other at the south-east angle, and another, as before-mentioned, between the two easternmost windows on the south side—are square-edged, divided near the bottom by a heavy filleted bowtell, into two unequal stages; and have acute triangular heads, and plain broad shelving bases now, for the most part, concealed by the earth, which, particularly on the north side, is accumulated to a considerable height above the external base of the building.

Of minor details, there is none of a remarkable nature on any part of the structure. The bowtell^d which

^d An example of the filleted bowtell or cushion-roll exactly similar to the above, goes along the walls (dividing the under stages of the buttresses half-way in its continuous course) as a string under

divides the buttresses is returned as a string along the south wall as far as its junction with the added part where it abruptly terminates. The cornice is rather wide and shallow, quite plain, and contains ornaments of no kind.

The only objects of interest preserved in the interior of the church, are a mutilated piscina near the eastern extremity of the south wall; and a large semicircular-headed recess which is probably an Easter Sepulchre, within five or six feet of the east end of the wall opposite. Of the former there is only a trifling remain; but its niche—a depressed trefoil-headed square recess—is nearly perfect. It is 2 ft. 4 in. high, 1 ft. 10 in. wide, and 1 ft. 6 in. deep; altogether plain, and has a square rectangular nook carried round the face as if for the purpose of admitting a door. The arch of the sepulchral recess, which is nearly opposite and close to the ground, is formed of two plain and filleted roll orders, with a bold filleted label over, of Middle-Pointed character. The recess is 4 ft. 1 in. high, 6 ft. 4 in. wide, and only 9 in. deep.

the cills of the aisle-windows of the cathedral of Aberdeen—a building altogether in the Second-Pointed style. It may be observed as a singularity, that stringcourses of good character are scarcely ever to be seen on Scotch churches in the Middle-Pointed style,—they being, for the most part, mere sloping returns of the buttress set-offs, in some instances slightly undercut, in others, quite plain.

S. MARY'S, RATHO.

ORIENTATION E. BY S.

A VARIETY of successive alterations, the nature of which requires no comment, have all but altogether effaced and obscured the original character of this church. The ulterior traces of a chancel and nave still linger among the contortions of the interior; and the style of the primitive architecture is yet conserved by the remains of a Norman doorway near the west end of the external south wall. The east jamb, and the greater part of the round-headed arch are destroyed by a modern excrescence, and the residue of the entrance-way is blocked very nearly to a line with the face of the external arch which is square-edged and quite plain. The fragments of this solitary remain of the early structure consist of an scalloped capital with a heavy under-chamfered abacus; three or four voussoirs of the outer arch; and an under chamfered label ornamented on the outer face with a trail of the indented or saw-tooth moulding.

S. ———, MIDCALDER.

ORIENTATION, E. BY S.

NOTWITHSTANDING the injuries it has sustained by modern neglect and misusage, there is much to indicate in the dilapidated appearance of this church that it was

originally left in a very unfinished condition. It is in the Middle-Pointed style, and consists of a choir (internally 71 ft. long, by 23 ft. wide) of two wide bays, with a semi-hexagonal termination; and a narrow parallel-ogramic tower on the west, marked by a weather-moulding, which shews that a nave was included in the plan though no part of it seems ever to have been erected. In the interior of the choir are presented a range of moulded and pictorial corbels, each supporting a group of seven diverging ribs, forming the springers of a groined roof which, in all likelihood, was also imperfect, as it is by no means supposable that so important a part of the constructive work was demolished to accommodate the miserable flat ceiling which is now thrown across.

The few other internal features requiring remark, are a plain and rather deep rectangular recess with a segmental head in the east end of the north wall; another to the west of it of narrower dimensions, with a trigonal-shaped head bearing a continuous roll-and-fillet edge moulding between two hollows, which may have been constructed as an entrance to a side-chapel; and a belfry doorway near the other extremity of the same wall. A considerable part of the choir-arch, which is plain and pointed, is hid by the ceiling. No alteration is apparent in the level of the floor: the portion within the polygonal termination is elevated two steps, and in good condition, though much encumbered, like the rest of the area and walls, with perplexed masses of rickety deal furniture.

The entrance to the church is by a pretty large round-headed doorway of two continuous roll-and-fillet orders, in

the east bay of the south side. It does not stand in the centre, but to one side, with its west jamb almost in contact with the buttress, and the east half of its head raised into and forming the cill of the two westernmost lights of the window above.

Large pointed four-light windows, with plain jambs of two orders, ugly unfoliated loop tracery, and moulded hoods with heraldic terminations, are placed two on the south side, and one in the east, and another in the south-east bay of the east end. The north-east bay is blank, and so also is the whole of the north elevation, which, from its broken state, looks as if some lateral adjunct, such as an aisle or chantry, had been intended to stand against it.

The buttresses are divided by short set-offs into four plain square-edged stages, and have bases formed of a few spreading slopes, and sloping heads ending immediately under the cornice. They are confined to the south elevation and the angles of the east end, and have their under stage bisected by a sloping stringcourse which runs continuously along the walls directly under the windows, as well as over the head of the doorway as a hood. Like the majority of ancient churches, the walls are very substantial, their thickness, as measured at the doorway, being 4 ft. 2 in. The lower stages of the buttress, exclusive of the basements, are 5 ft. 3 in. deep, by 2 ft. 6 in. wide.

In the character of the tower there is little to be remarked but its extreme meagreness and want of proportion. A square belfry-turret, containing a newel stair, is affixed to the north; and a corresponding adjunct,

apparently of solid masonry and probably intended merely as a buttress, is appended to the south elevation. A little way above these, the tower is pierced with two small pointed lights, one on the south, and the other on the west face; and finishes in a heavy square modern cot in which is suspended a small bell dated Rotterdam, 1663.

S. JOHN BAPTIST, CORSTORPHINE.

ORIENTATION, E. BY S.

ONE of the collegiate churches, "founded by Sir John Forester, lord high chamberlain of Scotland, and ancestor of the present Lord Forester, in the year 1429, for a provost, five prebendaries, and two singing-boys." The style is that of the Middle-Pointed period, but the details are poor, and in character approach much nearer to Third-Pointed than is usually the case with other examples of same date. Modern alterations have in some measure disturbed the original plan. At present it exhibits a chancel, externally 32 ft. 9 in. long, by 28 ft. 6 in. wide; nave, 50 ft. 6 in. long; disengaged western tower, nearly 17 ft. 6 in. square; and a low building with gabled roof, 11 ft. 7 in. long, extending from the west face of the tower, which may be an oratory. North of the chancel, and covering nearly the middle and western portion of the elevation, is either a sacristy or chantry chapel, with a gabled roof; and at the west end of the nave are two transeptal adjuncts, of which

the north one is a recent restoration. There are no windows north of the chancel: on the south the wall is pierced with two, each of two lights with chamfered edges flush with the wall. On the outside they appear as two distinct round-headed apertures set close together with a small spandrel-notch sunk between: internally, both are combined under a segmental arch behind a wide splay 4 ft. 6 in. deep. The lights are divided by a plain eight-sided monial, and have their heads trefoliated. The easternmost window is nearly in whole a restoration. In the east wall is a large pointed window of three double-splayed chamfer-orders, filled with modern tracery: like all the others it is without a label. Above it is a plain canopied niche, which is traditionally reported to have held a lamp to direct the members of the institution, and others dwelling in its vicinity, to the spot in their way at night across the open fen which, even until a comparatively late period, lay between it and the city. It is to be remarked as curious that the roof of the canopy is hollowed out into a shallow eight-foiled circle, with a hole in the crown precisely similar to the orifice and drain-hole of a piscina. A floriated crest of singular character surmounts the gables, for there are two, the chancel being more elevated than the nave*; a fleur-de-lis shaped cross that of the sacristy; and there are buttresses placed diagonally at the angles of the chancel and the transepts, those belonging to the latter of

* Abercorn church, Linlithgowshire, is another example of this unusual arrangement. In this in-

stance the west gable is surmounted by what was probably a sancte-bell cot.

three, the former of four stages : another stands against the middle of the south wall of the chancel, between the two windows. Formerly they were pinnaced above the eaves, but are now surmounted by loutish cubes accoutred as sun-dials. The roof of the chancel is of good pitch, and covered with large over-lapping slabs in alternately high and low courses, a similar kind of covering being also still preserved on the roofs of the sacristy, the south transept, and the small adjunct west of the tower.

Internally, the chancel presents a plain pointed vaulting, the masonry of which is of rather a rude complexion : in the middle of the south wall between the windows is a large shallow recess, containing ungraduated sedilia under three crocketed ogee canopies, with a blank shield in the spaces between. The canopies have groined roofs, ribs, and tie-boss, and shew the remains of cusps and a flowery crope. The length of the seat is 6 ft. 10 in., depth 1 ft. 5 in., and the height of the recess is 4 ft. 9 in. A little to the east of the sedilia, and directly under the easternmost window, is an oblong canopied fenestella excessively plain and very like that over the east window, with the remains of an apparently ten-foiled circular piscina-orifice, sunk in its bottom. In accordance with the habits of the day with regard to such things, the projecting portion of the piscina has been demolished to be out of the way of a stove-flue which is carried up the wall and through the head of the window above. The niche is devoid of ornament, its edges being simply turned off in a hollow-chamfer, and contains a narrow stone shelf occupying about half its depth. The height of

the fenestella is 2 ft. 5 in., width 1 ft. 10 in., depth above the shelf (which is 4 in. broad) 11 in., below it 1 ft. 1 in., and the height of the cill from the ground is 2 ft. On the north side of the chancel, and respectively occupying the extremities of the wall, are two monumental recesses, each containing a mailed knight and lady recumbent on a high tomb, on the panelled face of which emblazoned shields are inserted. The head of the westernmost recess is elliptical and sparingly moulded, the other is of triangular form, and consists of two moulded orders surmounted by a crocketed hood springing from a winged head and shield, and ending in a heraldic crope. Between these the wall is pierced with a small flat-headed doorway with chamfered edges, leading to the sacristy, which is in a shockingly mutilated and filthy condition. Like the chancel, the interior of this compartment of the church is much smaller than would be inferred from its external appearance in consequence of the great solidity of the masonry, the walls, as by measurement at the entrance, being 4 ft. 10 in. thick. It is 17 ft. 3 in. long, by 11 ft. 8 in. wide; has a sharp-pointed vault of rough masonry; a small square-shaped window near the top of the east wall; one of same kind relatively placed in the wall opposite, and another of two narrow square-headed lights lower down in the north wall. The lower part of the east elevation is also pierced with a small square-headed two-light window, flush, like the others, with the external plane, but opening upon the interior through a large segmental-headed square recess set rectangularly in the wall, the cill of which is flat, and projects 11 in. in front over plain brackets. The cill is considerably

mutilated, and preserves no traces of crosses, but there can be no doubt of its being an altar. The height of the recess between soffit and seal is 5 ft. 1 in., and the width between the jambs 5 ft. 4 in. A little to the south of this window is an oblong fenestella containing a plain oval-shaped piscina partly in front. The orifice is extremely shallow, and follows the oval form of the basin. It is altogether a very poor example.

Various alterations designed to render it more suitable for the requirements, or rather non-requirements of presbyterian worship, have transformed the nave into a state which requires no comment. Probably the ground-plan is not much changed; and if so, the position is somewhat unusual. It stands a little north of the chancel, leaving about two or three feet of the west wall of the latter exposed, but covering at same time a still larger portion of the west wall of the sacristy. Nearly its whole length east of the transepts is divided into two vaulted compartments by a plastered partition, the core of which being most likely ancient, suggests the original arrangement of nave and north aisle. All the features, however, are so extensively modernized, that nothing certain can be advanced on this point. This division of the church is shut out from the chancel, but communicates with it by a doorway in the blocking in the site of the chancel-arch.

Externally, the south transept is very much in its primitive condition. Its interior south wall contains a panelled tomb, with recumbent effigy of a knight under a triangular-headed recess; over which is a pretty large obtuse-pointed window of three lights, with plain, but

very good tracery of pure Third-Pointed character. Windows in this style being extremely rare in Scotland, the present example is to be regarded as curious. Below the tracery the monials are restorations, but in all other parts original and quite perfect.

The tower is very low, being only a degree more elevated than the ridge of the chancel roof. It is surmounted by a stunted octagonal capping or spire, divided by battlemented bands or coronæ into three compartments, the middle one being pierced in the cardinal faces with a small pedimental pointed light, the head of which is made out of a single stone. The spire rises at once from the faces of the tower, being relieved from it only at the corners by a squat pyramidal abutment, like the *broach*, bearing a crocketed finial and crope. The tower is of three stages, unmarked on the outside by stringcourses, and has an ascent to the belfry by a staircase wholly within the interior of the south-west angle. The lower stage is vaulted, and has a small oblong square-headed light on the south. In the second stage is a square-shaped blocked window west and south; and in the belfry stage the four faces are respectively opened by two round-headed windows set close together, similar in design to those in the south wall of the chancel, excepting only that the jambs of those in the west face have their edges formed into a bold broadly-filleted roll. A square-headed doorway bevelled along the edges communicates in the lower stage with the small building on the west. This appendage has an entrance also of same character from the exterior on the south close to the face of the tower,

and there is another blocked one of larger size, and probably modern, in the west wall. Above the latter is a pretty large square-shaped window, with a semi-circular head continuously chamfered formed of one stone, surmounted by two heavy shields. The roof is vaulted within : outside it is paved with heavy overlapping stone slabs, and exhibits the mouldered stem of a destroyed gable cross or floriated crope.

It is to be observed as singular, that traces of a doorway are nowhere visible on any part either of chancel or nave. The arrangements of the former compartment, indeed, are such that no space can be pointed out sufficiently roomy for any aperture of the kind, unless it be that under the south-west window, in which place, however, one of the most contracted dimensions only could possibly have existed, as the cill of the window drops very near to the ground.

Berwickshire.

S. CUTHBERT'S, COLDINGHAM.

ORIENTATION, E. S. E.

VARIOUS topographical writers in their notices of Scottish antiquities, refer to authorities which seem to prove that a nunnery, monastery, or priory,—for such it is indifferently styled,—existed in this place as far back as the middle of the seventh century. Grose informs us, that “Coldingham occurs in history as early as the year 661,”—that “it lay desolate till the year 1098 when it was founded by Edgar, king of Scotland, in honour of S. Cuthbert, and filled with Benedictine monks from Durham, to which place it was made dependant.” And Spottiswoode, proceeding upon the evidence of Camerarius and Matthew of Westminster, says, “This was certainly the oldest nunnery in Scotland; for historians inform us, that Ebba, abbess of this place, together with her nuns, disfigured themselves, by cutting off their upper lips and noses to avoid the lustful violence of the Danes, who thereupon burnt the monastery to ashes together with the abbess and nuns, about the year of Christ 870.”

A period, a few years later than that of the restoration above spoken of, is given as that of the erection of the priory church, a small fragment of which, comprising the east end, measuring in width about 35 ft., and a portion of the north wall, nearly 95 ft. in length, is all that now remains of the structure.

The style of the architecture is partly Norman and partly First-Pointed, neither, however, quite pure, but each slightly dashed, as it were, with a tinge of the other. Externally, the north elevation exhibits seven single-light lancet windows, divided from one another by broad shallow buttresses projecting only a few inches from the wall. The head-mouldings of the windows are composed of half and three-quarter rounds deeply undercut, rising from banded edge-shafts with floriated capitals and annular bases resting on a circle of balls.

Besides the Norman character of the buttresses, additional indications of a style earlier than that shewn in the general form and details of the windows, may be traced in the square-shaped abaci of the shafts, and the foliage of the capitals, which has much of the thin, wiry, and rather meagre execution of the floriations belonging to the Transition or Semi-Norman period.

The same modification, or rather admixture of styles, is also observable in the Norman arcade, which occupies the under compartment of the elevation. This ornamental feature is arranged in couplets below the windows, and separated from them by a narrow trigonal string, which, after coursing their cills and making a slight vertical descent a little beyond the line of the jambs, terminates in a horizontal return across the but-

tresses, dividing them about midway. The semicircular arches fill the whole breadth of each compartment, and are composed of a small sharp-edged triangular moulding set between quarter and half-rounds, with a bold trigonal drip over. These spring from single cylindrical edge-shafts with Norman abaci and First-Pointed capitals, and two central bearing-shafts of same form engaged by a small semi-octagonal member sunk between. As might be expected, from the age of the building, and its exposure to dilapidation, much of the arcade is broken and effaced. In some places the arches are nearly destroyed, and in others where they appear to be comparatively entire, portions of the mouldings are mutilated, and the shafts totally removed.

Regarding the east end of the building little requires to be said. In arrangement, style, and detail, it agrees very closely with the portion already described. The wall is nearly entire, and is flanked by square turrets with cylindrical shafts sunk in their angles. The bases of the turrets are moulded, and their heads have sloping roofs after the manner of set-offs, which give to these adjuncts much of the appearance of ponderous buttresses. Perforations of any kind do not appear in the south turret; but in the north one each of the two stages formed by the stringcourse is pierced with a narrow lancet-headed slit, a feature which seems to imply the occupation of the interior by a staircase. The façade between the turrets contains three windows, similar to those in the north wall, divided also in like manner by wide pilasters. The arcade below is like-

wise conform in all respects, excepting as regards the mouldings, which are chevroned.

The same order in the disposition of parts observed in the outside of the structure is maintained in the interior; but besides greater coherence of style, there is a singularity in the constructional form which has a peculiarly rich and striking effect. An open arcade formed in the thickness of the wall, and in appearance resembling a triforium, is carried along the upper compartment, of sufficient depth to admit of free passage round the building. The arches are set in couplets between the windows, by which they are divided apart, but without disturbing the continuity, as their heads are so contrived as to combine with and give a beautiful variety of form to the general arrangement. The faces of the arches are finely moulded with a series of rounds individually relieved by deep undercuttings. The bearing-shafts are of two kinds: those nearest the windows are semi-cylindrical triple clusters, the outer or projecting member being a little pointed: the intermediate ones are composed of two half-rounds with a semi-octagonal moulding between. The bases belonging to both kinds are rolls maintaining the plan of the shafts, and are set on square plinths, the outer faces of which are flush with the plane of the subjacent wall. Single cylindrical shafts, resting on the abaci of the shafts below, are also attached to the edges of the window-jambs, and from them the mouldings of the archivolt have their spring.

In the shape of the arches, grouping of the mouldings, and configuration of most of the minor details,

there is here to be observed a much nearer approach to integrity of style than is to be found on the external edifice. The capitals, however, still retain the square abacus; and the foliage, although better developed and more varied in design than is usually to be met with among early Semi-Norman structures, is yet wanting in the prominence and that peculiar freedom and sweetness of turn so conspicuous in the herbaceous forms of the matured First-Pointed period.

Of the original character of the blank arcade, which at one time covered the under division of the wall, it is impossible to speak with any degree of certainty, as it is now in a state of grievous mutilation, and mainly concealed by the boarding of the galleries and piers; but as far as can be conjectured by what is remaining and exposed to view, it seems to have been formed by

' To inveigh against the erection of galleries in places of worship,—to plead their ugliness, secular associations, and how destructive they are to architectural effect and congregational unity,—were bootless. Religious thrift has familiarized them so long in the eyes of the people, and worldly pride finds in them so many opportunities for the display of its exclusiveness, that, in Scotland, no church would be accounted complete without these both moral and physical eye-sores. There is, however, something so provocative in the arrangement of those alluded to in the text, that a passing remark could not be wholly refrained from. Both ends of the church are filled with projecting galleries, and another, connected

with them, is continued along the entire length of the north wall, protruding into and filling up a full moiety of the internal space. The consequence is, that the walls on which all the richness of the building is displayed are covered up and obscured, whilst that which presents nothing but a squalid surface of broken plaster and white-wash, is openly exposed in all its nakedness and penury. A disposition so singularly perverse may well give rise to some perplexing speculations in the mind of the casual beholder; but to those who are observant of the superstitious fears that still prevail in Scotland of Catholic forms, the mis-assortment here commented on will be sufficiently intelligible and significant.

a continuous range of pointed arches accompanied by shafts and capitals, and other ornamental minutiae, in the same style of architecture as that of the arcade above.

By Grose's account it appears that this beautiful fragment of early art, which had lain for a long term of years in a ruinous and neglected condition, was, by the edification of a south and west wall, converted into a parochial church in 1670. This act, which in some sort has tended to preserve the ruins, was fortunate, and would deserve praise, did not the character of the restorations indubitably point to the sordid motive in which it originated.

S. HELEN'S, NEAR COCKBURNSPATH.

ORIENTATION, E. $\frac{1}{2}$ S.

THIS lonely and weather-beaten fragment of early Christian art, with its little surrounding burying ground, stands on an elevation overlooking the ocean about three miles east of the village of Cockburnspath. It belongs to the Norman period, and consists of a chancel, internally 15 ft. 6 in. long, by 11 ft. 5 in. wide; and nave, 30 ft. 6 in., by 16 ft. 11 in.

The nave is grievously reduced, but has still the remains of a south-east window, and indications of a north-west doorway and vaulted roof. In the east end of the south wall and close to the ground is a plain square-

edged segmental-headed recess, 5 ft. 9 in. wide, and 9 in. deep; and immediately east of it is another of bisected form with its crown abutting on the wall of the chancel-arch. The west wall with its gable is nearly perfect, though manifestly of later date. It has a plain triangular-headed buttress of three unequal stages placed diagonally on each corner; in all other respects it is simply a mass of dead wall in part, most likely, composed of wrecked portions of the ancient fabric, as the stones are nearly similar in size and shape to those in the building at large, and some of them in the inner plane are hatched with the chevron moulding, and indubitably are parts of some of the windows or doorway-arches.

The separation of the chancel is very distinctly marked both internally and on the outside, but the whole compartment is very nearly in as ruinous a condition as the nave. Scarcely anything of the south wall is left, but the north and east elevations are tolerably entire: the former is blank: in the latter is a small very slightly pointed light a little recessed under a shallow rectangular nook of same form, 2 ft. 4 in. long, by 6 in. wide. It is quite plain, has its head of one stone, and opens upon the interior in a deep splay 5 ft. high, by 2 ft. 11 in. wide. The inner aperture is semicircular, and has a single hollow chevron carried round the head and down the sides close to the edges both outside and within.

Of the chancel-arch, which apparently has been of two chevroned orders, two or three of the voussoirs alone remain on each side; but the jambs are comparatively

whole and consist of four slender half-roll shafts, two grouped together under one double-escaloped capital, on each side of a large capiteled half-roll thrust prominently forward to meet the soffit-rib of the arch. None of the bases are visible. The capitals are quite perfect, very heavy, and had, as appears by a remnant, enormously ponderous abaci returned along the entire west face of the wall. The extant portion is on the north side. It is of the common trigonal form and has its intermediate face, which is 7 in. broad, covered with a double row of continuously notched squares studded with saltiers, the rude typifications, doubtless, of the star-moulding of the more enriched example. Like that of mostly all the old churches of Scotland the masonry is excellent. The material, however, does not seem to be of a very durable description. It is of that deep red colour common to many parts of the country, but which is more abundantly present in the buildings of this district both ancient and modern. It is worthy of remark that the burial-ground north of the church does not appear ever to have been used for the purposes of interment.

Haddingtonshire.

S. ANDREW'S, GOOLAN.

ORIENTATION, E. BY S. $\frac{1}{2}$ S.

THOUGH much dilapidated, totally unroofed, and imperfect at both extremities, this church still retains some extensive traces of a well-defined nave, chancel, and apsidal termination. The south wall of the nave is about 71 ft. long, which is probably not much short of its original extent; the north wall is reduced to about 43 ft.: the chancel is about 20 ft.: the apse is considerably shortened, quite featureless, and has its east end closed by a modern wall.

Excepting a broad trigonal stringcourse on the external north wall of the nave, and another on the south side of the chancel, the advanced Norman character of the building is indicated only by the chancel-arch. It is composed of two semicircular orders, plain on the inner or eastern face, but ornamented on the nave side with zigzag mouldings and a trigonal hood. Of these, however, a part belonging to the external order only is visible, as the archway is wholly blocked. On the

other side of the blocking the soffit-rib is seen to be supported by a semi-cylindrical jamb-shaft with a heavy invected capital, cable neck-moulding, and an abacus of the ordinary chamfered description, which, after serving as an impost to the outer arch, is returned along the faces of the wall to the angle.

S.——, SETON.

ORIENTATION, E. $\frac{1}{2}$ S.

IN Spottiswoode's list the church of Seton is described as "founded for a provost, six prebendaries, two singing-boys, and a clerk, out of several chaplainries, united for that effect, by George second Lord Seton, the 20th June, 1493."

Grose, however, quotes from a manuscript relating to the Seton family by Maitland of Lethington, or Lethinton, wherein notice is taken of the burial of some of the ancestors of the above-mentioned lord in the church of Seton, by which he conjectures that the year stated by Spottiswoode as that of its foundation, must be regarded only as the date of its erection into a collegiate establishment. This opinion is also supported by Scott, (Prov. Antiq.,) who asserts that Seton, founded "as the parochial church, and augmented by the addition of various other establishments, was rendered collegiate by the second lord of that name in the time of King James IV."

The style of the church is Middle-Pointed ; and the plan comprises a choir, of three bays, with a semi-hexagonal termination ; a north chantry ; transepts of two bays ; and a low square tower, capped by a truncated octagonal spire with plain haunches dying off at the corners of the tower, at the intersection. The west elevation shews a purposed nave, but no part of it has ever been added. Externally, the dimensions are :—

Choir, 65 ft. 3 in. long.

S. transept, 31 ft. 3 in. do.

N. transept, 29 ft. 6 in. do.

Tower, 24 ft. 6 in. do.

Access to the interior is by the nave and choir arches, the only constructive entrance being the priest's door, which is blocked. It is a small round-headed aperture in the south middle bay of the choir, composed of a few continuous roll-and-fillet mouldings surmounted by a heavy undercut label with foliage terminations. Internally it appears of larger size and in the form of a depressed segmental arch with a single filleted edge-roll carried round and continuously down the jambs.

The windows are of two and three lights, have foliated loop-tracery in the head, and a moulded hood with floriated and pictorial ends. Those in the transepts—two on the west, and one on the north and south respectively—are of larger size, and are either empty, or, like the others in the choir, have their days and tracery-openings entirely blocked. As is generally observable in Scottish examples of late date, the archivolt and jambs, both externally and internally, are composed of

two continuous plain recessed orders, the depth of the splay being equal on both sides.

The buttresses are divided by narrow moulded set-offs into three stages terminating in a plain square pinnacle, and, here and there, a crocketed finial and crope. One or two plain shelving mouldings are carried round the foot of the first stage as a basement; and on the second stage there is an enriched canopy over a bracket supported by a large floriated boss, in some instances, the figure of an angel holding a blazoned shield⁵. There is no niche between. A plain sloping string of no peculiar character runs along the walls immediately under the windows; and below the eaves of the roof, which like that remaining on the transepts was formerly covered with large overlapping stone slabs, but is now slated, is a moulded cornice in the form of a wide hollow studded with square-leaved flowers and heads at intervals.

The belfry-stage of the tower rises immediately above the ridge of the roof of the choir and transepts, and contains a plain recessed pointed light of two chamfered orders without tracery, in the middle of each face. At the east angle of the south wall there is a polygonal turret with a pyramidal stone capping, and a newel ascent from a square-headed doorway opening on the north-east angle

⁵ An angel supporting a blazoned shield appears on the bracket affixed to the west angle-buttress of the south transept; and on that belonging to the corresponding one to the east, are sculptured the instruments of the Passion, the three nails transfixing a heart encircled by the ropes intertwined, and at the

four corners respectively, the hands and feet. Another very similar example of this rarely-found symbol appears on a shield in the arms of an angel, as a canopy over a bracket on the south-west porch, S. ———, Dalkeith. It forms the west coping stone at the spring of the gable.

of the south transept. The spire appears never to have been finished, and rises at once from the face of the tower without an intervening parapet.

The lower stage of the tower has a groined roof with moulded ribs, which, springing from floriated and pictorial corbels in the angles, converge round and support a large moulded circular aperture in the crown. All the arches are nearly alike, that of the choir being composed of three roll-and-fillet orders: and the responds are formed of a few heavy filleted and feather-edged rolls, with floriated capitals, and bases consisting of an annular roll, and a single slope resting on a square plinth.

On the south of the nave-arch, and close to the angle, is a curiously designed stoup partly within and partly without a low moulded ogee-headed niche. The cavity of the basin is circular, and the trigonal projection is formed of a broad cushion-shaped moulding supported by three large flat heads with features rather rudely fashioned and destitute of expression.

There is but little in the constructive character of the interior of the choir that calls for comment. The roof is a pointed vault, and is quite plain from the west end to about the middle. From this point to its eastern extremity it is relieved by a longitudinal ridge-rib, and a series of transverse and diagonal ones which spring from floriated and pictorial corbels and carry a sculptured boss at the several intersections. A stone bench is carried along the wall on both sides; and against the walls of the trigonal termination there is a broken ledge or table, which may be the ground-work of an altar, or

altars, under the three windows, or a support to the elevated platform of the sacarium.

In the south wall, and a little to the east of the priest's door, is a large shallow recess containing a continuous stone bench or sedile, 7 ft. in length, 1 ft. 8 in. deep, and at 2 ft. 10 in. above the bench-table. The head of the recess is in the form of a depressed segmental, or three-centred arch, and carries a cylindrical edge-roll; and the edges of the jambs are set with small quasi-shafts with moulded capitals and bases.

On the east of this, but situated a little higher in the wall, is an octagonal piscina, partly projecting from a long trigonal niche surmounted by an enriched overhanging canopy terminating in an embattled crest or parapet, with a heavy awkward-looking crocketed finial rising within in the form of a polygonal dome. On the angles of the canopy, and at the sides of the niche, is a small buttress, divided into stages, ending in a crocketed finial and crope. The orifice is very shallow, and formed into a pyramidal hollow by the lines converging from the angles to a point in the centre: and its faces are formed into a series of square-edged and filleted roll-mouldings ending below in a large and elegant floriated boss. The total height of the piscina and niche is 4 ft. 2 in., and the total width, at the base of the side buttresses, is 1 ft. 9 in.

Under the east window of the north wall, and nearly opposite to the piscina, is a large monumental recess containing the effigies of a knight in armour and a lady on his left, both in a recumbent position with their faces to the east. The male figure here represented is pro-

bably that of George, second Lord Seton, mentioned as the founder of the church by Spottiswoode, who, to his account adds—that the said founder having likewise built “the revestory or sacrist of Seton, and covered it over with stone, in the reign of King James IV., and dying a little after, was buried near the high altar of this collegiate church.” The arch of the recess is segmental and composed of a few round mouldings divided by hollows, in one of which is a three-leaved flower with a curling stem placed at intervals. A single buttress, divided into four stages and ending in a crocketed finial and crope, rises from the ground on each side of the recess. The length of the male figure is 5 ft. 9 in. His head rests on a helmet; that of the female on a cushion.

The chantry-chapel stands in the north middle bay: internally, it is 14 ft. 8 in. long, by 12 ft. 8 in. wide. It has a rather large round-headed entrance immediately opposite the priest’s door, of two continuous moulded orders, the outer one having a large filleted roll surmounted by a hood, ending in long sloping bases. In the interior it is plain.

There is a plain vaulted roof over the chapel; a fireplace in the north wall; a square-shaped window near the top of the west wall; and another of same description occupying a relative position in the wall opposite. Under the latter, and within three feet of the ground, there is a plain square-shaped altar-window with a slightly curved head and a deep horizontal cill. On the north of it is an aumbrye-recess of the ordinary rectangular form with a nook sunk in the edges: and on the south, an ogee-headed niche with a heavy filleted

edge-roll, containing a piscina, the projecting portion of which is composed of a series of square-edged and filleted roll-mouldings tapering inwardly below. The orifice is nearly similar to that in the choir, and has a long horizontal fluted drain sunk in the rim of the basin nearly to its bottom, and continued along the floor of the niche to the wall behind.

Adjoining the piscina, and immediately to the east of the entrance to the chapel, is a wide and deeply-recessed square-shaped hagioscope opening in the form of a small square window on the north wall of the choir. It is placed diagonally in the wall, and diminishes gradually in size as it approaches the external plane, at which place it is now blocked.

There are two plain square brackets rounded off below, at either extremity of the east wall, and one at either extremity of the wall opposite: and lying loose near the doorway is the octagonal basin of a baptismal font; its form is pretty entire, but the edges and faces, and the retiring mouldings below, are considerably worn and mutilated.

As is almost universally the case in Scottish examples, the transepts of this church appear to have been designed for mortuary chapels. They have a plain pointed vaulted roof; one large window in the gable wall, and two others on the west, divided by buttresses. The interior east wall of the north transept contains some small sharp-edged niches, from which piscinæ or other projecting furniture have been dislodged; and under the north window, and close to the ground, is a large round-headed aperture resembling an Easter Sepulchre

or monumental recess. The arch is composed of two feathered-roll orders, divided by hollows, one of which contains a flower ornament alternating occasionally with a head in an inverted position. There is a label-moulding over the arch, and the jambs are set with small feathered-roll shafts with annular moulded capitals and bases.

A large recess of similar form, and nearly of similar construction, is found also under the south window of the south transept. It is composed of three continuous roll-and-fillet orders, with a filleted double hood over ending in corbel-heads. This is the best moulded detail belonging to the building. The width of the recess is 7 ft., and its depth, if intended for a monument, is sufficient only to contain a single effigy.

Near the south end of the east wall, and about four or five feet above the ground, is a curious piscina, partly within and partly projecting from an ogee-headed niche surmounted by a crocketed canopy-hood terminating in a crope. There are some mutilated foliations in the head of the niche, and a buttress at the sides with a crocketed pinnacle and moulded base. The orifice is circular, and the portion of the basin which projects in a semi-octagonal form is supported beneath by a large grotesque figure with open jagged wings and fore-shortened or withdrawn limbs with claws. The total height of this piscina is nearly 3 ft., and the width, including the buttresses, is 2 ft. 2 in. This transept is used as a carpenter's shop!

The whole of this church is in a very good condition; and although long since abandoned as a place of wor-

ship, affords every facility to any design which may hereafter be proposed for its complete restoration.

S. ———, DUNGLASS.

ORIENTATION, E. BY S. $\frac{1}{2}$ S.

A COLLEGIATE church, and "founded," says Spottiswoode, "for a provost and several prebendaries, by Sir Alexander Home of that ilk, ancestor to the present earl of Home, in the year 1450." The style is a little vague, but it may be aptly designated, perhaps, as Middle-Pointed, with a strong tendency to Third-Pointed in many of the details. Though much wasted by neglect and wilful mutilation, the building on the whole is in a wonderfully perfect state, and probably quite capable of being restored, should the proprietor, in whose beautiful grounds it forms so venerable an object, ever think of converting it into a domestic place of worship. Unlike the greater number of the collegiate structures, few of which were entirely built, the plan is complete, and consists of a

Choir, internally 34 ft. 9 in. long, by 17 ft.

8 in. wide.

Nave, 41 ft. 1 in., by 20 ft. 1 in.

Tower (central and nearly square), 14 ft. 3 in.

N. and S. transepts, respectively 25 ft. 7 in.,
by 13 ft. 7 in.

Chantry chapel, north-east of the choir, 19 ft.

1 in., by 13 ft. 2 in.

On each side, and opposite to each other, the nave presents a round-headed doorway and a pointed window, separated by a plain square-edged buttress of two stages with sloping head ending a little way below the cornice, another buttress being placed west of the doorway within a few feet of the angle of the elevation. The doorway is 6 ft. 11 in. by 3 ft. 5 in., and is ornamented with a very broadly filleted quirked edge-roll between two half-round hollows, all in the line of the chamfer plane, and a surmounting label, slightly undercut, rising from defaced shields. The window is of one double-splayed order. It is without a label and now quite open, but seems to have been of two lights, and filled with tracery, a small portion of which still adheres. Within, the doorways are segmental, set square in the wall, of greater expanse, the exterior opening being partly screened by the mouldings, and quite plain. In the west elevation is a large double-splayed pointed window of two plain chamfered orders, capped with a moulded label springing from foliage-knots, but divested of its tracery. A buttress of same description as those on the side walls stands on each side close to the angle, and on the apex of the gable the stem of a destroyed cross.

In the details of the choir some variety is observable. The east end contains a large pointed window with a hood, but despoiled of its tracery and much dilapidated, the wall below being ruined to the ground. There are the remains of a gable cross and angle pinnacles, and under the latter a buttress of two stages, with figures sculptured on the set-offs. A considerable por-

tion of the north elevation is covered by the chantry chapel, which stands towards the east end, and has a gabled roof with its axis at right angles to the church. Between it and the transept the wall is pierced with a two-light window, 6 ft. 10 in. high by 3 ft. 3 in. wide, under a segmental arch of two chamfer-orders. The lights have trefoiled ogee heads continued to the soffit by short connecting monials, the shield-like or inverted ogee space between them being filled with a large trefoil. Windows of exactly similar design, one at each end, appear in the south elevation, along with an intermediate doorway in all respects like those in the nave, but of smaller size. A plain moulded cornice courses the upper walls of the nave, and a floriated one north of the choir; but nothing in the semblance of a string is to be found on any part of the building outside or within. All the roofs are of moderate pitch, and covered with large overlapping slabs, arranged in the usual form of alternately raised and depressed courses.

In the form and details of the tower no peculiarity is discernible. It rises one stage above the building, has no staircase, and is entirely open inside and roofless. A stone capping or stunted spire, such as are common to Scotch towers, was probably designed as a termination, though no part of it seems ever to have been executed. There is a long belfry window in each face, with a trefoiled pointed head constructed out of one stone.

All the interior details of the church are of a very meagre description, but what is more justly to be regretted, in a sad state of mutilation. A plain pointed vault goes over the several compartments, and the tower

is supported on pointed arches, the choir one being of two moulded orders and a plain soffit-rib, springing from heavy chamfered responds with floriated imposts. The walls of the nave are destitute of details. In the south wall of the choir, and immediately west of the easternmost window, is a triple-canopied recess, containing sedilia of equal height. The recess is 5 ft. 2 in. high, 6 ft. 7 in. wide, and 1 ft. 4 in. deep; the bench projects a little, with its under edge chamfered off, and is formed, contrary to general practice, of four pieces nearly of equal size. Floriated imposts and a few slightly developed edge-mouldings ornament the jambs, and two moulded corbels with sculptured soffits representing angels, one holding a shield and the other a lute, support the inner limbs of the canopies, which are trefoliated ogees enriched with long stemmy crockets and a three-leaved finial crope nearly resembling the Tudor-flower. East of the sedilia, and directly under the window, is a small semicircular blocked fenestella containing the remains of a piscina with circular orifice, which appears to have rested on a cylindrical shaft. There is a remarkably large, and formerly much enriched bracket, close to the south jamb of the east window; and in the eastern extremity of the north wall a plain rectangular niche, from which some projecting object, probably another bracket, has been taken; but there is no aumbrye here or in any other part of the building.

The chantry-chapel is entered by a large pointed arch of one plain continuous order, and was formerly accessible also from the outside by a square-headed doorway at

the north end of the west wall, now blocked. Two mutilated crosses within a circle appear on each of the side walls. In the north wall is a large pointed window without tracery, and under it is one of those shallow arched recesses so frequently found in the ends of transepts of collegiate churches. It is set square in the wall, as are other examples, and measures 6 ft. 6 in. between the jambs, 3 ft. 3 in. from soffit to cill, 1 ft. 8 in. deep, and 2 ft. above the ground. The head is segmental, and moulded continuously with rolls divided by a hollow. At one side is a small sculpture representing an angel holding a lute—the corbel of a whilom hood, and in each jamb a small pictorial bracket.

The south transept, which is enclosed and used as a burial place, has a plain doorway on the east, a window on the south empty and mangled, and under it an elliptical-headed recess of same character as that in the chantry. The north transept has a small square window in the middle of the west wall not far from the ground, a pointed one in the north wall, and subjacent recess 7 ft. wide, with a moulded triangular head and jamb-brackets of pictorial character.

S. MARY'S, WHITEKIRK.

ORIENTATION, DUE E.

THIS is a very plain example in the Middle-Pointed style. Originally the plan was cruciform, but by the loss of the transepts it is now reduced to a

Choir of two wide bays, internally 40 ft. 3 in.

long, by 20 ft. 4 in. wide.

Nave of four bays, 52 ft. 9 in., by 20 ft. 4 in.

Square central tower, 20 ft. 2 in., by 19 ft. 6 in.

Porch (south-west of nave), 9 ft. 2 in. N. and

S., by 10 ft. 1 in. E. and W.

A sentence or two will sufficiently describe the interior, which has a look of extreme baldness, the details being few and of the simplest kind. The choir, nave, and transept-arches supporting the lantern are semi-circular, of one chamfered order, and spring from shallow pilaster-like responds with bevelled edges, and a few square, roll, and hollow impost mouldings carried continuously along both faces, after the manner of capitals.

A plain pointed stone vault goes over the choir, a ribbed one of cross springers, with heraldic boss in the crown, over the lower stage of the tower, and a coved plaster ceiling over the nave and the modern apsidal recesses which partly occupy the sites of the destroyed transepts. If niches exist in any of the walls they are concealed by the boarding of the pews. In other respects the interior is nowise much encumbered by the modern arrangements; and it is additionally fortunate in having escaped the infliction of galleries.

Many of the external details have been destroyed—some of them unavoidably perhaps—by recent repairs. The south-east bay of the choir contains a nearly perfect plain pointed three-light window deeply counter-splayed, with plain intersecting cinquefoiled tracery formed simply of the curved continuations of the monials; and the east elevation has a moderately-sized quatrefoiled circu-

lar gable-light, also counter-splayed, which is the only one that seems ever to have been opened in that part of the building. Over it is a small shield within a square panel-recess with a twining flower carried round the bevelled edges.

Plain square-edged buttresses of three stages, with broad shelving bases, and sloping heads ending at the eaves, appear on both sides of the choir: those formerly attached to the nave are wholly removed. All the cornice-mouldings are gone, the walls of the nave reduced, and the roofs of both compartments underdrawn.

The porch occupies the second west bay of the nave. It has a vaulted stone roof supported by good-moulded ribs, which spring from moulded corbels and converge in the crown behind a pendent boss, a high stone seat on both sides, and a canopied niche and bracket over the inner doorway. The inner doorway is square-headed, and moulded with a few rolls and hollows, one of the former being filleted. The external portal is formed of one pointed order of small broad-filleted rolls, severally divided by narrow and rather deep hollows^h, which are continued down the jambs nearly to the ground as quasi-shafts with bases and moulded imposts as capitals, all in a very decayed state. A hood, with the remains of apparently pictorial terminations, goes over the arch, and above the crown is a small panel-niche with canopy and pedestal-bracket and buttresses, which was found lying loose, and inserted in this place at the time of the late repairs. Externally,

^h The approach to First-Pointed formation and arrangement will be here observed.

the porch exhibits a gabled roof of low pitch, and angle buttresses of two stages, surmounted by a cubical pinnacle and square-crocketed finial. The buttresses are placed diagonally, and have the inner faces of the second stage almost entirely filled with a shallow canopied niche and bracket inelegantly designed and much worn.

Much of the same heavy plainness which characterizes the general structure is observable also in the form and details of the tower. It finishes in a square pyramidal slated spire rising within a plain parapet supported on heavy brackets, and has a north-west newel ascent in a distorted square turret of three buttress-like stages, ending in a polygonal stone weathering about the middle of the belfry-stage. The belfry windows are pointed, rather large, and appear externally with a deep splay. They are divided by a straight-lined branching monial, in the form of the letter Y, into two lights and crown aperture, and bear a heavy moulded label, which is returned at the spring of the arch along all the faces of the stage as a stringcourse¹.

All the masonry is of excellent description, and distinguished by that unsparing regard to durability so conspicuously observable in the construction of our ancient churches. The walls of the choir are 4 ft. 5 in. thick; and the lower stage of the east buttress, which projects a little more than the west one, is 5 ft. 11 in. deep by 3 ft. 6 in. wide.

¹ Other Middle-Pointed examples of this peculiarly First-Pointed mode of linear arrangement will be observed in the clerestory windows of the churches of S. Matthew, Roslin, and S. Michael, Linlithgow.

Linlithgowshire.

S. MICHAEL'S, LINLITHGOW.

ORIENTATION, E. BY S.

THIS is a large oblong church of eight bays, in the Middle-Pointed style. The plan comprises a nave and a choir terminating in a trigonal apse; side-aisles; three chantry-chapels, one (apparently of late date) on the south of the choir, and two disposed transeptal-wise on the north and south of the east bay of the nave; a south-west porch; and a square parapeted western tower of four stages. Internally, the length of the church, including the tower, is 181 ft.; and the width, including the aisles, 65 ft. The choir and nave are continuous, there being now no constructive feature to mark the separation more than a transverse arch stretching across the aisles at the last column of the fifth bay, and the arches of the chantries by which the bay is occupied.

For the most part the internal details are of rather a plain description; and amongst them there are no peculiarities of such importance as to require more than a passing notice. The piers of the nave are square in the plan, and moulded into four heavy filleted rounds, divided by four plain ones of smaller size: in the choir-piers, which in other respects are similar, the intermediate member is a semi-hexagon. The capitals are

composed of a series of annular mouldings; and the bases of two slightly concaved spreading slopes, divided from the column and from each other by a small cylindrical roll. The arches are of three plain square-edged orders, the upper edge of the face of the sub-arch, only, bearing a narrow roll.

In the clerestory is a range of two-light windows, with trefoliated pointed heads, comprised under a semi-circular arch. The apertures of the triforium are pointed, and hooded with a narrow label-moulding terminating in a short horizontal return, and are divided within (the arch being splayed) by a diverging monial into two narrow lights, with the diamond-shaped space in the crown left open. All the walls are fresh and entire, and so also are the single corbeled vaulting-shafts; but the roof, which was probably of open timber-work, is either destroyed, or hid by a low ceiling of pseudo-Gothic design.

Amongst the details of the aisles a greater degree of enrichment prevails than is to be found in those belonging to the other compartments of the church. The roofs are vaulted, and carry longitudinal, transverse, and diagonal ribs, tied at the intersections with sculptured bosses. The triple vaulting-shafts are surmounted by floriated capitals and annular abaci, and have moulded bases of two spreading orders resting on a bench-table, which is carried along the walls to the height of about a foot from the floor.

All the windows are of large size, of three and four lights, have moulded hoods ending in foliage knots, and contain compact flowing and geometric tracery of fair

design, but touched with a slight infusion of flamboyancy. A small incised cross pattée, in a circle, appears on the west wall of each aisle, four or five feet above the ground; and five others, placed at intervals, on the north and south walls: these, probably, are dedication crosses.

The apse contains three long four-light windows of poor semi-Third-Pointed character, and is divided from the choir by a wide segmental arch, with meagrely-moulded responds.

In the choir, which in every respect closely resembles the nave, there is nothing that calls for particular mention, saving a square niche in the wall of the south aisle immediately to the east of the priest's entrance, the bottom of which is formed into a narrow oblong stoup by means of a rectangular slab laid across the face.

The side chapels are generally in a very sound condition, though many of the details have suffered considerably by neglectful exposure, and the erection of a stove and other clumsy conveniences. That on the south, and popularly known by the name of *S. Catherine's Aisle*, has a vaulted roof ornamented with horizontal and diagonal moulded ribs, the latter springing from a single filleted shaft with moulded capital and base set in the angles; a stone seat carried along on both sides; an aumbrye in the west wall; and two enriched brackets on the wall opposite. The upper part of the south elevation is almost entirely occupied by a six-light window filled with singularly complex tracery, which has been recently renewed, but whether in exact conformity with the ancient pattern is uncertain. A similarity of general

appearance characterizes the chapel on the other side. The vaulting-shafts are a little bolder, more completely rounded, but are without the fillet, and have their capitals floriated: and besides the window on the north, which is of four lights, there is another near the top of the west wall, a small square-shaped one, with a trefoiled ogee, and open spandrel-spaces formed in the head. Externally, the tracery is placed nearly flush, so that in the interior the window appears deeply recessed, and with its steep sloping cill divided into four graduated or chamfered orders.

The tower-arch is of three plainly moulded orders, has its spring on a level with the crown of the pier-arches, and is surmounted by a large semicircular-headed aperture with three heavy rolls carried round. The lower stage of the tower is open, and contains a large window of three lights in the west face, and a large doorway under it, which forms the principal entrance. The roof is vaulted, and has a large open moulded circle in the crown supported by the converging ribs^k. In the north and south walls there is a low shallow recess, containing a stone seat 8 ft. in length: the head of the recess is square, but takes a segmental curve at the angles, carries a sunken roll on the face, and is filled below with a string of small soffit foliations. On each side of the belfry-arch, within the nave and near to the ground, is a large square aumbrye with the usual rectangular nook for a door car-

^k Vaulted roofs of similar form Linlithgowshire; Seton, Haddingtonshire; and S. Giles, Edinburgh. the church towers of Torphichen,

ried round the edges ; and under the west window of the south aisle there is another elongated splayed recess under a segmental arch with a sunken roll wrought on the edges. The peculiar situation of these niches, as likewise the probable purpose of that last mentioned, would seem to deserve consideration.

On the whole, the exterior of the church presents a greater amount and variety of ornamental detail than are to be met with in the interior. To the north-west angle of the tower and terminating in a sloping head about the middle of the second stage, is attached a polygonal turret pierced with narrow slits in the several stages, and furnished with a newel ascent to the bell-chamber. With the exception of a small square aperture in the top, and a round-headed doorway in the bottom of the second stage opening upon the roof of the nave, the north side of the tower is blank : the east face has one long narrow pointed light with a trefoil in the head : the lower stage of the south face is blank ; the third contains a plain round-headed window ; the second a pointed one trefoliated ; and the first a circular one of three foliated loop-lights of good design. Windows of like character and similarly disposed appear in the three upper stages of the west front. The under stage contains a large three-light window of mixed Third-Pointed character, and a large Pointed doorway immediately under it divided in two by a heavy upright post ornamented inside and out with a sculptured canopy and a bracket supported on a shaft, the head of the doorway being also divided at the spring by a horizontal bar or transom resting on brackets at the imposts. The head

of the tower finishes with a low embattled parapet and plain angle-pinnacles ; and in former times had a low capping in the form of an imperial crown, which was demolished probably to save the expense of needful repairs.

Of other external details, a few only seem to stand in need of special mention. The buttresses are worked in stages and have niches with overhanging canopies elaborately carved. On the south side, and in the westernmost bay of the choir, are the remains of the blocked and nearly destroyed priest's door. A small round-headed blocked doorway with a moulded hood, appears also in the second bay on the north side of the nave ; and in the corresponding bay on the south is a porch of two stories, which is perhaps the most beautiful feature of the entire building. The head of the outer doorway of this characteristic adjunct is pointed, and composed of three good moulded orders, the upper one comprising a broad hollow filled with an undercut string of elegantly wrought foliage. The arch of the inner doorway, which is more obtusely pointed, is of five orders divided from each other by a deep hollow, and severally composed of two filleted rolls engaged to each other at right angles—one being on the wall, and the other on the soffit plane. A small filleted roll is retired in the bottom of one of the hollows ; and quasi-shafts (one to each order) formed of half-rounds with moulded bell-capitals and bases, are arranged in the jambs, a small trigonal member with a hollow in the intermediate face, being set between. Like those in the mortuary chapels, the roof is a nearly square groined vault.

ing ornamented with moulded ribs tied in the crown with a sculptured boss. A single three-quarter round shaft with floriated capitals and a moulded base resting on a stone bench, is placed in each angle as a support to the diagonal ribs—an arrangement which adds considerably to the general effect of the interior. A sculptured bracket and canopy, both of large size, are affixed to the east wall; and a small pictorial bracket representing an angel bearing on open scroll, appears immediately above the crown of the inner doorway. On each side of the external face of the outer portal and partly within the gable, is a large canopied niche and bracket; and higher up between is the window of the parvise,—a large pyramidal-capped, projecting oriel of three lights, with a trefoil in their semicircular heads.

Access to the parvise is by a newel stair contained in a circular turret, with a steep pyramidal stone capping, placed in the external north-west angle of the porch: the entrance is by a small depressed ogee-headed doorway in the inner wall of the aisle. This little apartment is 13 ft. 6 in. E. and W., by 11 ft. 2 in. N. and S. It is in a rather dilapidated state, and contains nothing that is peculiar. In the middle of the north wall is a large and very deep square aumbrye-recess with two rectangular nooks cut in the face: the remains of stanchions are fastened to the sides, and a rectangular groove is carried mid-way along the jambs in a horizontal direction, apparently for the purpose of holding a shelf. There is one also of same form but of smaller size, at the south end of the west wall; and another

occupies a relative position in the wall opposite with a small lateral niche in the north jamb.

At the top of the parvise-turret is a doorway opening upon the roof of the aisle ; and a little way along the gutter to the east of it, and piercing the roof dormer-wise, is another which forms the entrance to the triforium.

S. ———, DALMENY.

ORIENTATION, E. $\frac{1}{2}$ S.

THIS is a remarkably perfect late Norman church, the plan and internal dimensions of which are :—

Nave, 43 ft. 9 in. long, by 17 ft. 4 in. wide.

Chancel, 19 ft. 8 in., by 14 ft. 7 in.

Apse (semicircular), 13 ft. 6 in., by 11 ft.

Externally, the walls and roof of the chancel are now raised to a correspondence with those of the nave ; but in all other respects, both externally and internally, the divisions of the several compartments are well defined.

The south elevation of the nave contains three windows, and a doorway surmounted by a blank arcade, the latter in the second bay from the west ; the chancel one window ; and the apse in all three windows, one being on the east and two on the north and south respectively. There is one remaining window in the north wall of the nave, and a part of the head of another preserved only on the exterior, in the chancel, the north elevation of the nave and chancel being in a considerable degree—the latter almost entirely—destroyed by the erection of

modern adjuncts containing recessed galleries with drawing-rooms, and other like unseemly incongruities. The unfinished appearance of the west front betokens an intended tower, but no part of it seems ever to have been executed.

Although here and there a little blunted in the details, all the windows are very entire excepting that on the south-west of the nave, which is a restoration. They are of the usual round-headed form with wide and deep internal splays: externally the faces and soffits of the arches are covered with the chevron moulding and bear a trigonal hood ornamented—here and there—with the alternate billet; and the jambs are set with a short and heavy cylindrical shaft with a rather rudely and stiffly sculptured capital of transition character. A narrow trigonal string with some indeterminate and worn mouldings on the intermediate face, courses the walls under the cills of the windows: and under the eaves of the apse and along the original summit of the walls of the chancel, is a deeply projecting table supported by heavy corbel-heads of the ordinary grotesque description pertaining to the style.

The doorway, which is placed in a broad pilaster-shaped wall of only a few inches projection, is of two round-headed orders springing from disengaged jamb-shafts. The shafts belonging to the outer order are cylindrical; the inner ones are octagonal; and all of them have very stiffly sculptured transition capitals, and plain cubical-shaped sloping bases resting on high sloping plinths. A trigonal hood with mouldings on the intermediate face is carried over the arches, and each of

these is entirely covered with a succession of large sculptures of grotesque heads, bundles of arrows, and birds and beasts mostly of nondescript character, each voussoir forming a distinct subject. Amongst those on the external arch, which alternately project, is the zodiacal sign of the Sagittarius; and over the return of the abacus of the east capitals is a full figure holding a lance: there is another figure on the opposite side nearly obliterated.

Immediately above the doorway, and filling the upper stage of the wall, is a recessed arcade composed of a series of roll-and-hollow intersecting arches rising from double cylindrical bearing-shafts with capitals and bases; and over it is a range of corbel-heads which, no doubt, was continued along the entire wall of the nave on both sides as a corbel-table similar to that which is still preserved on the chancel and apse. An angular incision over the head of the doorway shews that at one time a porch of some kind was attached to it; but as such does not seem likely to have formed a part of the original structure there may be reason in supposing that it was of temporary materials, and probably therefore did not continue to exist for any lengthened period. Another incision of same description appears also on the western extremity of the south wall of the chancel with some marks under it indicative of a small blocked doorway, but no traces of its constructive character are discoverable.

Internally, the nave presents little that requires remark, its original features being for the greater part destroyed by modern arrangements. The roof, which appears originally to have been of open timber-work, is

now hung with a low coved plaster ceiling bedecked with fictitious ribs and corbels, themselves apparently very much in need of that support which they are pretending to give. The roof over the chancel is formed by the intersection of two diagonal circular arches into a quadripartite vault with ribs composed of chevron mouldings and a cylindrical soffit-roll rising from ponderous corbel-heads set in the angles. In every respect the roof of the apse is alike, a slight variation being observable only on the ribs which are of smaller size and have a slight hollow on the sides instead of the chevron. At the point where they intersect in the crown of the vault there is a small iron ring apparently for the purpose of suspending a lamp, another of same kind being also fixed in the vault of the chancel.

The chancel-arch is composed of three zigzag-moulded orders surmounted by an ornamental hood, which seems in part, if not in whole, to be a restoration: and the responds are formed of a heavy rectangular pier bearing a massive semicylindrical shaft on the inner face as a support to the sub-arch, and another of same shape but smaller in size, placed on each side. The capitals have double and triple scalloped faces, and very weighty square-edged abaci turned off below in a broad chamfer: and the soffit of the sub-arch is bisected by a longitudinal moulding or string of continuous oblong squares, (containing a saltier alternately divided by minute studs or pellets,) in the manner of an ornamental fillet.

Excepting one or two not very important differences, the arch of the apse is exactly similar to that of the chancel: and although smaller in size and of two orders

only, all the features are fully as bulky and prominent. The same description of fillet is carried along the intrados of the sub-arch, and over the external one there is a double hood composed of similar crossed squares, and a subjoined range of small cylindrical billets united by a slender cord on which they have the appearance of being strung.

The floor of the apse is elevated two steps above that of the chancel; but the floors of the chancel and the nave are now brought to an equal level.

Altogether, and especially on account of its singular entireness, Dalmeny must be regarded as a peculiarly interesting example of a class of churches, which, although comparatively numerous in the south-eastern districts of Scotland, are rarely to be met with but in a state of utter ruination. Fortunate as it is in this respect however, it has not altogether escaped from some of those wilful mutilations which in a lesser or greater degree are grievously conspicuous both among the ornamental and constructive features of every ancient church in the kingdom. For the miserable advantage of procuring, in a cheap way, a few additional cramped seats, the middle shafts belonging to the arches of the apse and chancel have been hewn away to within a foot or two of the imposts: whilst at the same time a greater space than that which is thus mischievously acquired, is devoted to a stove and flue—the latter being thrust through the wall of the chancel and carried up the face of the building on the outside.

S. ———, KIRKLISTON.

ORIENTATION, E. BY S.

So far as can now be traced the original plan of this church would seem to have been composed of a chancel, a nave, and a square western tower of three stages. Of the former compartment not a vestige is to be seen ; but the tower and nave are nearly entire, though little of the primitive form and features of the latter are discernible among the changes which time and ceaseless innovation have brought upon it. A few interesting details, however, are preserved, by which the very late Norman, or rather advanced transition style of the building, is amply indicated. These consist of the tower, a small portion of the belfry-arch, and two doorways—one on the south and another on the north side of the nave.

The south doorway is highly enriched, and happily not much worn or mutilated. It is of large size, being comprehended by a square of about 14 ft., and has its head, which is semicircular, composed of the following moulded orders :—

1. Face and soffit.—A series of small three-quarter rolls severally divided by deep hollows, with a surmounting moulding as a hood (erased all but a small portion of about two feet at the eastern extremity) in the form of a double serrated or zigzag roll with the points directed outward and leaning towards each other, but kept from touching by a continuous cylindrical roll like a cable, held between.

2. A slender face and soffit roll, divided by large face

and soffit zigzag rolls with their points united on the chamfer plane. The triangular spaces are filled with a small spherical ornament or pellet, and a roll or cable runs along the bed of the hollow which the isolated and projected construction of the chevrons leaves continuously vacant below.

3. Deeply undercut face and soffit rolls separated by a central group of three engaged rolls, the middle one being disposed diagonally on the chamfer plane.

4. The face of this order exhibits a large single zigzag roll, divided at the points by a continuous roll or cable from a single zigzag soffit roll in the form of a lozenge with a ball in the centre.

The orders are partly recessed in the wall, and partly protrude, the crown of the outer mould being simply paved with flat horizontally-disposed slabs following the curve of the voussoirs; and with the exception of the inner one, which has an annular roll worked on the arris with a hollow on each side, are supported in each jamb by seven isolated cylindrical shafts, one being set under the capital in a line with the chamfer plane, and another, alternately, in each of the nooks behind. Of these, three are placed on the wall plane of the outer order—two standing side by side but a little apart, and one a little in front between. One of the shafts belonging to the east jamb is wanting, and one or two on both sides are restorations. All the capitals are bell-shaped, and have transition foliage (very much worn), but retain the square Norman abacus, modified, however, by greater lightness and a few hollows sunk along the edges: the bases are covered by the soil.

Altogether, this doorway presents a very interesting and valuable example of the style in its ultimate state. The general appearance is extremely effective, and all the details are elaborately, boldly, and carefully wrought. In the uncommon freedom and rotundity of the rolls, the depth of the intervening hollows, the suggestive character of the chevrons, and the form of the capitals, will be marked how nearly the Norman has become changed into the First-Pointed: while at the same time it is curious and instructive to observe in what a large degree the fundamental expression of the older style is maintained by the simple configuration of the arch, the unusual lowness of the jambs, and one or two of the details, which seem by a kind of conservative influence to leaven and counteract the progressive tendency of the entire mass.

There is nothing remarkable to be observed in the character of the north doorway. It is smaller than the one above described, much plainer, and of three orders only. Plain square-edged semicircular arches, each supported by a single cylindrical nook-shaft, form the two outer orders. The shaft belonging to the first order is wanting on both sides, but all the capitals are entire, and differ from those in the other doorway only as regards the condition of the foliage, which is in a state of better preservation. The bases are composed of an annular roll, and a rounded slope resembling the appearance of an inverted saucer. Some variety is noticeable in the innermost arch, its edge being chamfered off into a hollow containing a pointed bowtell, which is continued down the jambs below the impost in the form of a pseudo-shaft.

A plain trigonal hood, dying into the returns of the imposts, is carried round the head of the external arch, and the first and a small portion of the second order are retired within a square projecting buttress-like wall ending immediately above the crown of the hood in a plain set-off or weathering¹.

As already stated, the tower is square, and divided by trigonal strings into three stages. It finishes in a gabled roof sloping north and south, and bears a square bell-cot of modern date on the eastern apex. A broad rectangular belfry-turret of two stages, with a lean-to sloping roof reaching to the commencement of the upper stage of the tower, projects from the eastern extremity of the south wall. It contains a narrow newel ascent, entered upon by a small doorway in the interior, and is lighted by a lancet window in each of the stages. The upper stage of the tower, which is probably imperfect^m, is blank on all sides: the middle stage has one window in all the

¹ Some years since, an adjunct was built on the north side of the nave, by which the destruction of the wall containing this doorway was rendered unavoidable. Considering the heedless havoc that is generally perpetrated on like occasions, there is something pleasing in being able to state, that in this instance the doorway was carefully removed and placed in the north wall of the new erection.

^m At the same time it should be noted, that a semicircular arch, evidently of coeval workmanship, is constructed against the inner face of the east wall of the tower seemingly for the support of some such

external feature as the bell-cot, the westernmost portions of which are thrown in upon the roof behind the gable. The roof of the cot is certainly modern, though some of the parts below may be ancient. There is an inscription on the soffit of the north and south lintel, the import of which the writer could not reach near enough to decipher.

Square towers of Norman, or semi-Norman date, and terminating like that of Kirkliston with a gabled roof, are of frequent occurrence. Lasswade, Edinburghshire; Uphall, Linlithgowshire; and Muthill, Perthshire, are examples.

faces but that towards the east; as has also the under stage except the west face, which is pierced with two, divided from each other at the middle of the wall by a buttress terminating in a plain set-off within two or three feet of the top of the stage. All the windows are of very simple construction, being narrow apertures of about three or four feet in length, with obtuse lancet heads formed of one stone, and the edges turned by a broad chamfer, or still more widened into a shallow splay. The north-west and south-west angles of the tower are covered or overlapped with a narrow flat kind of buttress, ending abruptly at the spring of the gable, and finishing below in a plain basement of a few graduated spreading slopes.

Of the belfry-arch only three or four of the voussoirs are discernible: it is single, square-edged, plain, and like the doorways, semicircular in form. A plain bell-shaped capital covered by a double abacus, from which the arch has its spring, adheres to the wall, but the disengaged shaft once belonging to it, and its base, have altogether disappeared.

There is nothing of a parapet to be seen on any part of the walls; but detached portions of the blocking-course under the eaves of the roof are yet preserved on both sides of the church. The bearing-blocks or corbels are simple cubes with nearly the whole of the outer face bevelled off below into a double chamfer, the lower one being sunk into a large hollow in which a pointed bowtell is set in a slanting direction. This detail as presented in elevation assumes a form not unlike the mask or notch-head ornament found so frequently on churches of the

semi-Norman and First-Pointed periods. The roof of the nave seems to retain its original pitch.

S. ———, ABERCORN.

ORIENTATION, E.S.E. $\frac{1}{2}$ S.

ABERCORN is another example of that apparently once numerous class of churches built during the latter part of the Norman period: but in common with all the others of its kind still maintained as places of worship, it is so extensively clouted and encumbered with modern appendages, that little more than a solitary feature abides to attest the age to which it belongs. The plan, which may be nearly perfect, comprises a chancel and nave, respectively 33 ft. 4 in. and 38 ft. 5 in. long, in the interior, by 14 ft. 9 in. wide, the width of both compartments, within and without, being equal. In the interior, the division is marked simply by a plastered square-edged circular arch springing out of the plane of the walls without jambs or imposts: on the exterior the separation is denoted only by the *west gable of the chancel* rising a little above the roof of the nave, and carrying on its apex a small plain open arched turret in which a *sanctus-bell* may formerly have been suspended^a.

The jambs of a small blocked window are apparent on the south-west of the chancel, and part of the circular head of another, also blocked, is more conspicuously

^a S. John Baptist, Corstorphine, is another example of a church with a chancel loftier than the nave.

visible on the north side. The east wall is thickly clotted with rough-cast and presents no indications of a window; and there are no traces of strings, blocking-courses, or corbel-heads, on any part of either compartment of the building.

A small semicircular-headed doorway occupying the ordinary position on the south-west of the nave, is still comparatively entire though partly blocked and converted into a window. It is composed of a single zig-zag-moulded arch springing from a single disengaged cylindrical shaft in each jamb, with sloping cubical-shaped bases, and double invected capitals with heavy chamfered abaci over as imposts. The arch is wholly covered with zig-zag mouldings; and the tympanum—a rare feature in Scoto-Norman doorways—is overspread with shallow compound lozenge-shaped or reticulated mouldings. The height of the jambs measured between the bases, which are nearly interred, to the upper edges of the imposts, is 5 ft. 8 in., and the width between the inner faces of the imposts, is 3 ft. 5 in.

In a precisely corresponding situation on the north-west of the nave is a plain square chamfer-edged aperture formed into a window which is seemingly the remains of another doorway. There are some appearances of blocking about it, but no traces of jamb-shafts or an arch, the head of the opening being simply covered with a horizontal transom or lintel 4 ft. 4 in. long, a little imperfect at both ends. It is formed of a single block divided into three rectangular compartments respectively filled with shallow intertwined, coiled, and reticulated mouldings, the soffit being also ornamented

with continuous mouldings of the same shallow description a little varied in design°.

There is lying loose in the church-yard a long curiously-shaped stone, triangular in the section, with a slight longitudinal curve or rise at the middle, which would seem to answer to the description of the *coped high tomb* referred to in the fourth volume of *The Ecclesiologist*. It is covered on both sides with the injected moulding arranged in continuous strings, overlapping each other like the scales of a fish. The stone is 6 ft. 4 in. long, 1 ft. 4 in. wide at the base, and 1 ft. 10 in. high at the middle. The ends are flat and unornamented, and the ridge is smooth and slightly rounded off into a kind of cylindrical crest. The fragment of another and similar example, though smaller in size, is lying at S. Helen's, near Cockburnspath, Berwickshire.

° "The socket of an ancient cross, occupying its original position [?], was exhumed last year [1842], in altering the west end of the church; and by the removal of an out-building, the shaft was exposed, mutilated, and converted into an obscure window lintel. The two sides visible are elaborately carved with arabesque tracery in relief, resembling the crosses at Iona."—*Statistical Account of Scotland*.

The above extract, while it explains the origin of the detail described in the text, will serve also to illustrate the little interest that is taken in our national antiquities, even by those from whose local connexion and influence some enlight-

ened exertions might be expected for their preservation. Innumerable quotations could be made from the same authority, all tending to shew how extensive and unregarded the havoc has been. It would be unjust, however, not to acknowledge a few instances of generous and successful interference on the part of some of the parochial clergy, which is the more commendable and worthy of note, as emanating from a class of men, who, in their corporate character are not unfrequently taxed with narrow views, neglect of tasteful pursuits, and want of sympathy towards any subject not lying directly within the sphere of their professional walk.

S. ———, UPHALL, FORMERLY STRATHBROCK.

ORIENTATION, E.S.E.

EXCEPTING three or four only, and these for the most part but faintly traceable, all the details of this interesting fragment of the Norman architectonic period are entirely destroyed or obscured by modern innovation and repairs. The plan, however, is remarkably complete, and comprises a chancel, externally 31 ft. 4 in. long, by 19 ft. 1 in. wide; a nave 40 ft. 8 in., by 23 ft. 6 in.; and a square tower of two nearly equal stages, with an acute gabled roof sloping N. and S., 15 ft. 5 in., by 18 ft. 10 in., placed at the west end.

Scarcely any thing of the primitive divisions of the church is now discernible in the interior: the roof is ceiled; the walls plastered and boarded; and the arch of the chancel, and its jambs, demolished. Externally, the walls are entire (excepting the gable of the nave, which is patched with some fictitious material and slated over), and in good condition. The compartments, also, are clearly defined and unaltered; and the roofs have retained their original pitch. A modern adjunct of considerable bulk is attached to each side of the nave, and two smaller ones appear, one on the north side, and the others at the east end of the chancel. Over the latter adjunct the obtusely-pointed heads of three small blocked windows are visible; and there is another, with a round head, in like condition near the middle of the north wall. The belfry-stage of the tower is pierced

with two small windows of similar form, one in the south, and the other, with its head a little dilapidated and flattened, in the west wall; and has its western gable crested by a square open stone cot with a low pyramidal stone capping, apparently of considerable age, in which is hung a small bell inscribed *Campanum Sancti Nicolai De Strathbroke*^p.

A large round-headed doorway occupies the western extremity of the south elevation of the nave, which, with a Benatura in the interior wall on the east but now boarded over, is the only detail remaining in this compartment of the structure. It is a rather plain but very good example of somewhat earlier date than those in the neighbouring churches of Abercorn, Kirkton, Kirkliston, and Dalmeny. The archivolt is of two orders, the inner one square-edged and plain, the outer one moulded into a heavy three-quarter quirked edge-roll and a half-round hollow in the plane of the wall immediately over. Above this simple yet effective group is a label moulding which dies into the returns of the imposts: it is of the ordinary trigonal form, but has a slender angular-shaped notch—not generally found—incised along the under edge. On both sides of the jambs the detached cylindrical bearing-shaft of the outer arch, and its base, are wanting; but the double scalloped capitals with their heavy abaci bevelled away beneath, are still preserved, and, like the whole of the archivolt, are very little touched by decay or mutilation. The dimensions of the exterior order are—height from the ground to the crown of the soffit,

^p Statistical Account.

9 ft. 9 in. ; width between the jambs, 5 ft. ; length across the mouldings, including the hood, 2 ft.

At a comparatively modern period, probably not much anterior to the Reformation, it would appear that the chancel had undergone some partial alteration for the purpose of bringing the internal arrangements to a correspondence with the style of later times. A niche is said to be concealed behind the boarding in the south and north walls—one, no doubt, a piscina, and the other an aumbrye. Near the east end of the south wall there is a square-shaped window divided into two pointed lights, which is certainly not older than the early part of the sixteenth century ; and at the other extremity and almost in contact with the gable-wall of the nave, is a plain square-headed blocked doorway, which must be the site of the original entrance to the chancel, as the track of another is discoverable on no other part of the elevation¹.

S. ———, KIRKTON, NEAR BATHGATE.

ORIENTATION, E. BY S. $\frac{1}{2}$ S.

OF this ancient structure there does not remain more than the reduced shell, and a few scanty and mutilated details, a brief account of which it may be proper to put

¹ No stoup (unless the one above referred to be an exception), aumbrye, piscina, or sedile, of Norman date is to be met with in any Scotch example ; and it may be remarked also as curious, that while the entrances to Norman naves are, for

the most part, well preserved and decided in character, in no instance known to the writer does there appear a chancel doorway which can be confidently regarded as an original detail of the building.

down, chiefly for the sake of recording another example of that yet common and apparently once numerous class of parochial churches built during the semi-Norman and late Transition period.

The form of the building is a simple oblong, internally 91 ft. long, by 20 wide. No distinction of parts is marked in the plan, though a shallow projection at the bottom of the interior walls extending about 22 ft. from the east end, and which is probably the track of a stone seat, may suggest the boundary of the chancel.

In the south elevation, and just at the point where the chancel is presumed to commence, there is a small plain round-headed doorway; and there is another of similar character towards the other extremity with a cross pattée in a sunken circle set over the crown, and a shallow square niche close to its east jamb, which may be the remnant of a Benatura^r.

The north elevation contains a small narrow chancel-light with a lancet head of one stone, set in the common manner within a shallow splay; and a large ruined doorway of two orders opening into the nave near to its west end. Of this latter detail nothing is preserved but one or two square-edged voussoirs, and the capitals of the cylindrical shafts which supported the outer order. The capitals are bell-shaped, have square abaci, and are covered with a vertically-disposed ornament slightly relieved resembling the oak-leaf. One of the bases, composed of two concentric rolls of all but decided First-Pointed character, continues quite entire in the east

^r If this niche is really what it is here conjectured to be, its situation in the *external* wall is singular.

jamb. Near to it, and standing erect, is an oblong slab about three feet in length, with an ornamental cross relieved in a circle carved on one of the faces ; and lying loose in the chancel is a recumbent effigy, apparently of a female, dressed in a long robe, the hands pointed, and the head resting on a pillow : it is in a very wasted condition.

Lanarkshire.

S. BRIDGET'S, DOUGLAS.

ORIENTATION, E. $\frac{1}{2}$ S.

THE plan of this church appears to have comprised a chancel, and a nave with aisles. The former compartment is comparatively entire, but little of the nave is extant besides the south aisle, and it, too, is reduced to little more than a bare fragment. The style, so far as can be determined by the few scattered details, is Middle-Pointed, with a leaning towards First-Pointed forms. There is a shallow rectangular recess of uncertain significance, at the eastern extremity of the interior wall of the aisle with a moulded trefoil-head springing from a single cylindrical shaft on each side, of decided First-Pointed character: and the windows of the chancel, which are formed by a continuation of the monials into three plain unequal lancet lights comprised under one arch, have certainly all the general characteristic features belonging to Early examples, although, in fact, they may be of much later date than their appearance would seem to indicate*.

* The church of S. Mary, Biggar, three-light windows of nearly similar form and construction. which was founded about the middle of the sixteenth century, has

Externally, the chancel is 43 ft. long, by 24 ft. wide. It has a doorway of no peculiar character on the south, which is the only entrance, the arched communication with the nave being destroyed and built up. The exterior aspect of the building is altogether very plain and void of any remarkable features ; but in the interior there are some interesting and beautifully executed details, well deserving the studious attention of the ecclesiologist.

Nearly the whole of the north wall is occupied by two large and highly enriched monumental arched recesses, containing recumbent effigies on high tombs. One of these effigies is a representation of Sir James Douglas, who fell in an engagement with the Moors near Theba, in Spain, while journeying to the Holy Sepulchre with the heart of his friend and companion in arms, Robert the Bruce. The figure is clothed in mail and a loose pilgrim's vest ; and at the sides is respectively attached a straight sword, and a long sharp triangular-shaped shield. The head reposes on a cushion ; the legs are crossed ; and under the feet is a lion couchant.

The monument to the east of this is that of Archibald, fifth earl of Douglas and duke of Touraine, who died in 1438. The figure is in ducal robes, and wears a coronet and studded belt : under the feet is a lion couchant. The buttresses at each side of the canopy contain niches with small figures in them, amongst which are S. Mary the Virgin, and S. Peter : and on the wall of the recess behind the tomb is a figure sculptured in relief, in a devotional attitude before an altar, on which is an open book, and above it a shield and a scroll bearing a de-

faced legend. The face of the tomb is covered with small erect effigies of children in relief, each under a canopy.

The opposite wall of the chancel contains two other monuments, nearly similar in style to those in the north wall. That nearest to the east end exhibits a recumbent female effigy, considerably defaced. The other tomb bears recumbent effigies of James, seventh earl of Douglas, and Beatrice de Sinclair his wife. The former is in armour, and the latter in a long robe: their heads repose on cushions, and their hands are pointed devotionally and clasping a book. Small figures of children are sculptured on the face of the tomb, one of them as an angel holding a shield.

Within four feet of each end of the east wall, and 1 ft. 5 in. of the floor, is a rectangular recess with a semicircular head, which is probably a credence-niche. Their height is respectively 1 ft. 9 in., width 2 ft., and depth 1 ft. 3 in. A double piscina under a rectangular niche with a trefoil-head composed of a few flattish roll-and-hollow mouldings, appears in the south wall near to its eastern extremity, and within 1 ft. 3 in. of the floor. The basins are plain concavities sunk in the bottom of the niche, are nearly in contact, and have small perforations in the bottom. The height of the niche is 2 ft. 10 in., the width 2 ft. 3 in., and the depth 1 ft. 2 in.

S. ———, BOTHWELL.

ORIENTATION, E. S. E. $\frac{1}{2}$ S.

S. ———, Bothwell, is one of the very few collegiate churches which belong to a period earlier than the commencement of the fifteenth century, it being founded, according to Spottiswoode, "by Archibald the Grim, earl of Douglas, for a provost and eight prebendaries, the 10th October 1398."

The style presents many features characteristic of the geometric Middle-Pointed period; and like the greater number of the churches of the same class, was probably intended to be cruciform; but to what extent the designed plan was executed it is impossible to determine, as the west end of the choir, which is the only existing portion, is abutted on by the parish church—built some fourteen years since—so that all traces of additional compartments that may formerly have been discernible upon it are now altogether hidden or destroyed.

Many of the details of the edifice are much wasted; but on the whole the constructive work is very complete and in fair condition. It is an oblong of four bays, internally 53 ft. 7 in. long, by 21 ft. 8 in. wide. A priest's door is inserted under the window in the second west bay on the south side; and a mortuary chapel extends from the second east bay on the north.

Both within and without all the side windows are composed of two wide hollow-chamfer orders, with an inner or tracery order consisting of a few trigonal and triangular-shaped mouldings, and a large continuous roll,

at the edge, ending in a quasi-base. Those on the south side have lost every shred of their monials and tracery; those on the north are comparatively entire: the easternmost one is divided by shafted monials into three trefoiled lights, a quatrefoiled circle being set over each of the side lights, and a quatrefoiled square, placed diamond-wise, over the centre one. The two westernmost windows are of two trefoiled lights with a quatrefoiled circle over. All the lights are blocked, and the tracery and monials considerably worn. From the east window the tracery and monials have altogether disappeared: the jambs, however, are perfect, and in the interior as well as on the outside, consist of two orders of three-quarter rolls with quasi-bases, divided by wide hollows and a tracery order, bearing also a roll of smaller size. On the outside all the windows are surmounted by unusually heavy hoods, formed on the upper face into a double bulge or wave, and underneath into a flattish round withdrawn a little behind the overhanging fillet, somewhat after the manner of the scroll-moulding. With the exception of one only, which has a flowery boss, all the labels over the side windows terminate either in heavy semi-hexagonal moulded corbels, or die into the sides of the buttresses: those belonging to the east window—which alone is hooded also on the interior—are blazoned shields of large size, the south one, on the outside, being supported in the arms of a semi-human figure or animal.

Excepting those on the angles of the chantry chapel, all the buttresses are set rectangularly. They are divided into two nearly equal stages by continuous returns of the stringcourse, and have broad and very

acute shelving bases, and serrated sloping heads terminating about a couple of feet below the cornice. That on each side of the doorway has its upper stage ornamented with a small niche and moulded bracket, the head being semicircular, trefoliated, and covered with a label-moulding ending in small roses. As is not unfrequently the case in other examples, a short massive buttress abuts on the middle of the east wall directly under the cill of the window. This, if intended for more than a merely decorative feature, would seem—at any rate in the present instance—to be supererogatory, as all the walls of the building are certainly of sufficient strength, their thickness—as taken at the priest's door—being 4 ft. 6 in., and at the door of the chantry, 4 ft. 10 in. : the buttresses also are of corresponding weight, being 4 ft. 6 in. deep.

A compound or double-ordered moulding, consisting of an ogee curvature resembling the letter S, and a filleted bowtell deeply undercut and projecting diagonally, forms the cornice. The stringcourse—in most parts conjoined with and forming a continuous slope to the window cills—is a very broad chamfered moulding, widely undercut: it runs round the entire building without deviating from its horizontal direction at any point saving in the second west bay, where, being interrupted by the doorway, it rises a little and then returns along its head in the manner of a rectangular canopy.

The roof is very perfect, of good pitch, and is covered with large overlapping convex and concave slabs, alternating in graduated courses. A lean-to roof, similarly constructed, and continuous with that of the choir,

is carried over the mortuary chapel: it is in a very decayed condition, and the greater number of the slabs are awanting. The only entrance of construction to the church is by the priest's door. It has a segmental head composed of a few wide discontinuous hollows and a filleted roll, under a heavy label ending in foliage knots. On the interior it appears with a sharp-edged low segmental head, and quite plain.

There is not much variety or richness in the details belonging to the interior of the church; but they are, for the most part, very characteristic, well-designed, and carefully wrought. The roof is a pointed vault divided into seven compartments by transverse ribs intersected by a longitudinal one in the crown. The ribs are boldly moulded into an edge-roll divided by hollows, and a filleted bowtell on the soffit face,—have floriated bosses at the intersections; and spring from elongated semi-octagonal moulded corbels—all but the easternmost one on each side, which is a large half-figure in ecclesiastical costume, playing on a lute, that on the south only being perfect.

Near to the east end of the south wall, and—now at least—only a foot or two above the ground, are three graduated sedilia, each under a foliated segmental arch supported on slender rectangular piers bearing a quasi-shaft on the inner face, from which and a wall-shaft behind, the continuous mouldings forming the rib-work of the little vaults have their spring. In accordance with some coarse notion of *convenience* emitted during the time the choir was used as the parish church, the corresponding shaft of the external faces of the piers, as

well also as an enriched canopy over each of the arches, has been hewn off quite flush with the wall. The height of the easternmost recess, from the seat to the crown of the arch, is 4 ft. 6 in.; the width, 2 ft. 6 in.; and the depth, 1 ft. 4 in.: and the centre of the middle one is about 15 ft. from the east wall of the building.

At a short distance east of the sedilia, directly under the middle of the easternmost window, and close to the ground, is a rectangular niche with a moulded ogee head, containing a mutilated piscina with circular orifice perforated in the bottom. Two small shallow recesses, with pointed heads, are sunk in the under portion of the wall behind the basin; and over the external head of the niche are discernible the traces of a *couped* ogee canopy of enriched character which has met with the same fate as those over the sedilia. The niche is 2 ft. 10 in. high, 2 ft. 2 in. wide, and 1 ft. 6 in. deep.

In the north wall, and directly opposite to the sedilia, is an oblong rectangular aumbrye-recess with the usual nook sunk in the face: it is 2 ft. high, 2 ft. 9 in. wide, and 1 ft. 7 in. deep.

A little to the west of the aumbrye is a segmental-headed doorway of two moulded orders, opening into the mortuary chapel. On the whole it may be considered a very good example of its kind, and certainly forms one of the best features of the structure. The archivolt consists of an outer filleted roll divided by a wide hollow from an inner plain one of smaller size, each supported by an engaged shaft, of corresponding



DOOR, HOTHWEIL.

form, with annulated sloping bases and double floriated capitals very well designed and executed. The doorway, including the mouldings, is 6 ft. 8 in. high, by 4 ft. 5 in. wide: on the interior its head retains the segmental form, but is quite plain; and its west jamb is continuous with the west wall of the chapel.

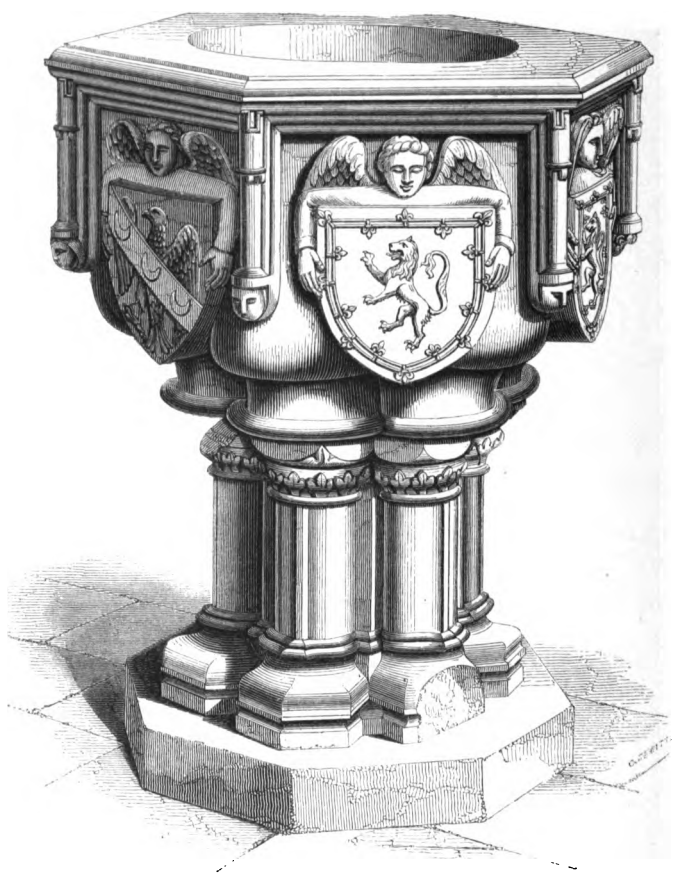
The chapel itself forms but a small adjunct to the church, its internal dimensions being only 13 ft. 4 in. N. and S., by 9 ft. 10 in. E. and W. It has a low groined roof with intersecting ribs, corbels, and crown boss; and contains one window—a plain square-headed narrow aperture, externally flush with the wall, with a deep splay and steep sloping cill—in the middle of the east wall. On one side of it, and in contact with the south wall of the chapel, is a circular-orificed piscina under a square niche with a trigonal head. The edges of the niche are turned into a slightly-hollowed broach-chamfer, and the basin, which partly projects as a semi-hexagon, tapers inwardly to a point below. The length of the niche is 1 ft. 4 in., width, 1 ft. 4 in., depth, 10 in. A small plain rectangular-shaped credence-niche 11 in. long, 8 in. wide, and $4\frac{1}{2}$ in. deep, is sunk in the adjacent wall immediately in contact with the head of the piscina recess¹: and to the west of it, and close to the

¹ Places specially constructed for holding the elements of the holy Eucharist previous to the rite of consecration, are of rare occurrence. Besides the above example, the only others known to the writer are two, situated—one on each side of a piscina in the south wall of the ruined choir of Paisley abbey-church. They

are plain rectangular niches, with trigonal heads on a level with that of the piscina, and measure only about 8 in. high, 12 in. wide, and 6 in. deep. Another of same form, and similarly placed, but smaller in size, is found on the east side of a piscina in the south wall of the large chantry on the south of that

doorway, is a large square-shaped aumbrye, the interior of which is considerably recessed, on both sides, beyond the external opening.

church. The niches mentioned in is reason for believing, designed also the accounts of S. Matthew, Roslin, as credences, and S. Bridget, Douglas, were, there



FONT, INVERKEITHING.

Fife shire.

S. ———, INVERKEITHING.

ORIENTATION, E. BY S. $\frac{1}{2}$ S.

THIS church was rebuilt some few years since. Of the primitive structure nothing is preserved but its Middle-Pointed western tower. It is square; of three stages; and terminates in a stunted and meagrely restored polygonal spire rising within a plain parapet resting on heavy corbel-blocks arranged at intervals. Two buttresses of two long stages, with plain sloping heads finishing at the commencement of the first stage, are placed at the angles; and there is a south-east belfry-turret, which partly appears on the exterior in the form of a bold semi-octagonal projection, divided into two stages, and weathered off in a steep pyramidal stone capping ending in the middle of the upper stage of the tower. The belfry-stage contains a pointed window of two trefoliated pointed lights, with a quatrefoiled opening in the head; and in the second stage there is a small single lancet-headed light, with a modern one of similar form beneath. The under stage has its western face opened by a modern doorway, and contains a very perfect baptismal font of late

Middle-Pointed character, which was discovered lying near its present position, embedded in rubbish, during the progress of the recent alterations.

The basin is hexagonal ; carries a kind of embattled cylindrical shaft terminating in a corbel-head, on the angles ; and has its panelled faces respectively filled with an angel holding a blazoned shield. The orifice is spherical, and has a drain-aperture in the bottom : and the stem is formed of a cluster of six filleted rolls alternating with a small triangular-shaped member between. The circumference of the basin is 10 ft. 8 in. ; its height, 2 ft. 1 in. ; circumference of stem, 5 ft. ; length, 1 ft. 8 in. ; total height of font, exclusive of plinth, which is modern, 3 ft. 9 in.

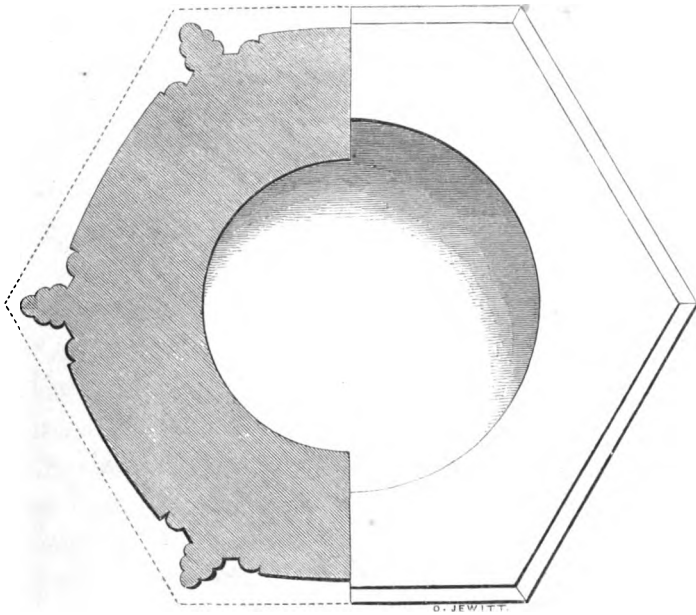
S. ———, BURNTISLAND.

ORIENTATION, E. $\frac{1}{2}$ S.

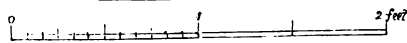
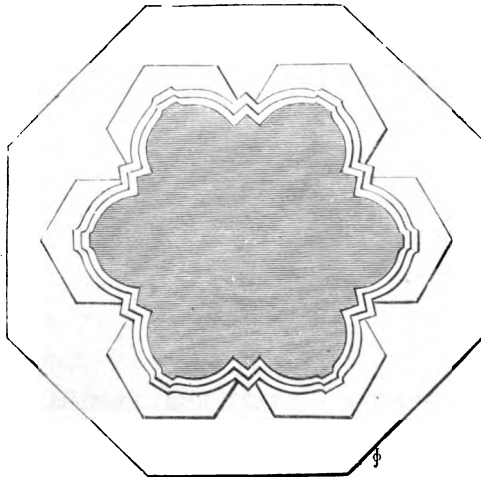
WERE it not that in a country so despoiled of ecclesiastical interest as Scotland there is a more than ordinary pleasure in the discovery of an early example of Christian art however meagre and unpretending, it might scarcely have been considered worth while to select this little ruined structure as the subject of a separate notice.

The plan comprises a chancel, externally 27 ft. in length, by 17 ft. 5 in. wide ; and a nave, 42 ft. long, by 20 ft. 5 in. wide, the distinction between which, both on the outside and in the interior, is fully developed. Although sufficiently precise, as regards form, there is

PONT, INVERKEITHING.



SECTION OF BOWL.



SECTION OF SHAFT.

a want of determinate character in the few simple details, which makes it difficult to say to what age they strictly belong. The prevalence, however, of what may be termed a bold commixture of Romanesque and First-Pointed features, would seem to suggest that they are merely imitations of earlier work and not older than the commencement of the fifteenth century—when church architecture began to revive under the favourable encouragement of James the First.

The chancel is unroofed, but in other respects nearly entire. It contains a small blocked doorway on the south-west, 2 ft. 5 in. wide, with a very depressed plain ogee, or species of trefoiled head, formed out of a single stone; and on the east of it, and flush with the wall, a narrow lancet-light, 4 ft. long, by 10 in. wide, with a wide internal splay. Singularly enough, the north and east walls are without windows or apertures of any kind.

Very little of the side walls of the nave is standing: the west elevation, however, is nearly perfect, and contains a narrow chamfer-edged window very similar in size and construction to that in the chancel.

Excepting the chancel-arch, and its superincumbent gable which is almost perfect, there is nothing deserving of remark in the interior of either compartment. The arch is pointed; of one order; square-edged, and quite plain; and springs from heavy Norman imposts which are partially returned on both sides after the manner of a string.

S. ———, ABERDOUR.

ORIENTATION, E. BY S. $\frac{1}{2}$ S.

IN plainness and vagueness of architectural character, this ruined church much resembles that of Burntisland. It consists of a chancel, externally 23 ft. 8 in. long, by 18 ft. 7 in. wide; a nave with south aisle, 55 ft. long, by 35 ft. 1 in. wide; and a small roofless porch, opening into the aisle at the extreme south-west.

Of the nave there is not much standing. The west wall is pierced with a plain pointed double-splayed window of two pointed lights with a pear-shaped opening in the head, the which—along with a heavy square bell-cot over the gable, of even more recent origin—is evidently of late ante-Reformation date. The north wall is partly covered with a large modern adjunct, and presents nothing belonging to its original condition more than a small blocked plain round-headed doorway near the west end; and a narrow round-headed light near the other extremity, 5 ft. long, by 1 ft. 2 in. wide, the head of which is constructed of one stone, continuously chamfered, and flush with the external wall. The south wall is much reduced, but the porch is pretty entire, and has a perfect plain pointed outer doorway, and an inner square-headed one blocked and apparently altered, in the wall on the east of which is a small mutilated round-headed niche with the appearance of having been the covert of a Benatura.

The piers which divide the nave and aisle are low massive cylinders; have annular cappings composed of

a bold trigonal moulding as an abacus, with a semi-cylindrical roll below ; and support three large semicircular arches with broad chamfered edges. The arches are quite plain and without a hood on either side ; and the bases of the piers seem to be a few simple sloping members following, in plan, the circular form of the cappings and piers, but are, for the most part, entirely sunk in the soil and rubbish.

Though roofless and much shattered, all the walls of the chancel are tolerably perfect. They are pierced with four small narrow round-headed lights in every respect similar to that in the north wall of the nave, two being on the south side, one on the north side near the east end, and one in the centre of the east elevation. They are simply chamfered round the edges ; have very narrow soffits ; and, thereby, open almost at once from the outer plane of the wall into a deep internal splay, 4 ft. 2 in. wide. The jambs, on the inside, are continued a considerable way below the foot of the light, and in the blank recess thus formed, there is constructed, in the north window, a square aumbrye with the remains of a nook in the edges.

In construction and detail, the chancel-arch is exceedingly simple, but boldly expressed and decidedly Norman in character. It is composed of two plain square-edged semicircular orders, with a trigonal hood on the west or nave face. The sub-arch springs from a heavy flattened semi-cylindrical shaft in each jamb, with a mutilated base of two plain slopes, and a quasi-capital which is little more than a gradual bulge of the upper end of the shaft terminating abruptly in the

abacus, which, after being returned as an impost to the external arch is continued along the wall on both sides as far as the angle.

S. MONANCE, NEAR ELIE.

ORIENTATION, E. BY N.

IN the year 1828 this church underwent extensive repairs. The restorations, alterations, and additions, that were then made, although any thing but correct either in style or material, on the whole manifest really so much of a friendly and well-intentioned regard for the preservation of the ancient character of the structure, as cannot but agreeably surprise any one, who, while wandering through the rural districts of Scotland, has marked the sad treatment which the old devotional temples, in general, have received at the hands of incompetent architects and their employers.

It is in the Middle-Pointed style, and comprises a

Choir of four bays, internally 53 ft. 1 in. long,
by 22 ft. 6 in. wide.

S. transept, 20 ft. long.

N. transept, 19 ft. 10 in. long.

Square tower (at the intersection), 18 ft. 8 in.

E. and W., by 26 ft. N. and S.

Whether a nave, or part of one, was ever erected, is uncertain, as the greater part of the west elevation is rebuilt, and shews no traces of any constructional work west of the tower.

The south elevation contains four pointed windows—

three of four lights, and one (the westernmost) of three lights. They very nearly fill the entire spaces between the buttresses; have splayed jambs, both within and without, composed of two shallow roll-and-hollow orders; and contain foliated loop and net tracery, which, as well as the greater number of the monials, however, is mostly of modern construction. The north elevation is pierced with two three-light windows of similar character, divided by a modern adjunct, which nearly occupies the breadth of the two middle bays: and the east end has two windows, each of two lights; and between them, but higher up, is the head of another of segmental form filled with foliated tracery, now mainly blocked, and concealed by a long buttress which is carried up the centre of the wall between the two entire windows. With the exception of those on the north side and that last described, all these windows are covered with slender filleted and undercut labels, some terminating in notch-heads, and others in a short horizontal return dying into the inner angles of the buttresses. Among the other windows of the building, it is necessary only to mention one of large size in the north wall of the north transept, and two smaller ones in the south wall of the south transept divided from each other by a buttress of two stages. The former is plain and requires no remark; but the latter, which are apparently of old date, are peculiar—being formed of two narrow lights with plain lancet heads springing at the middle from a chamfered monial. The spandrel space above is pierced with a quatrefoliated aperture which, along with the heads of the lights, is constructed out of one stone; and the whole is recessed within a round-

headed arch of considerable depth and very wide in the splay.

The tower, though by no means of contracted elevation, has, in consequence of the high pitch of the choir-roof, rather a stunted appearance. Its south face is pierced with a long narrow belfry-light with a trefoiled lancet head; and is terminated by a low octagonal stone spire rising within a heavy parapet. On each of the cardinal faces of the spire, and disposed in tiers, are two small pointed lights with projecting pedimental heads, the upper one resting on short filleted cylindrical shafts which have moulded capitals, but die into the wall without intervening bases. One small light is set also on the north-west face, and another on the south-east, the intermediate faces being left blank. The belfry-turret is circular, close to the northern end of the west wall of the tower, and appears on the outside in two graduated stages ending in a very slightly sloped roof a little below the crest of the parapet. Its original capping was probably altered during the recent repairs.

All the buttresses are plain, and of two stages, excepting those at the angles of the transepts, which are of four. The cornice moulding is a wide hollow filled at intervals with not very elegantly-sculptured faces alternating occasionally with the mask or notch-head ornament^u. The roof of the choir which, as already stated, is of excellent pitch, rises nearly as high as the blocking-course under the parapet of the tower: the gable has a small

^u This early ornament is found of S. Salvator, S. Andrew's, a building belonging to the 15th century. labels on the Middle-Pointed church

pointed light, and, as likewise those of the transepts, is set a little behind the cornice moulding which has in consequence the appearance, when observed from a distance, of projecting in front in the form of a low parapet.

Internally, the roof of the choir is divided into four vaulted bays; but all the details are excessively meagre and partly fictitious. Some of the shafts belonging to the responds of the choir-arch, also, are plaster imitations, and the mouldings of the arch itself have not much the appearance of reality. Within the tower the transept-arches are double: the external one is formed of four small discontinuous chamfered orders: the under one is of six orders, and springs on each side—that is, on the outer and inner face—from two semi-cylindrical shafts sunk in rectangular nooks, and a larger sized one in front as a support to the soffit. Each shaft supports two orders of the arch mouldings, and has an annulated bell-shaped capital, and a heavy annulated sloping base resting on a semi-octagonal sloping plinth, 4 ft. 6 in. above the floor.

On the north side of the choir, and in the second west bay, is a small doorway with a pointed head of two discontinuous moulded orders, opening into a modern apartment. This is the only original doorway in the building. In the opposite wall, and immediately under the cills of the two easternmost windows, is a large shallow recess containing an ungraduated stone bench—seemingly a restoration—7 ft. 4 in. long. A double roll is carried along the edges of the recess, and its head is divided into three ogee cusped canopied compartments, each within a semicircular filleted roll moulding—long narrow

trefoils being set diagonal-wise in the spandrel spaces between. The upper horizontal mouldings of the recess are elevated a little above the window cills, and the sedile is 4 ft. 3 in. above the floor, which however, is probably a foot or two below its primitive level. Immediately to the east of this, and 5 ft. 4 in. above the ground, is a cusped ogee-headed rectangular niche within a semicircular roll-moulded arch, 3 ft. 3 in. high, by 2 ft. wide, to which a projecting piscina, in all likelihood, was formerly affixed, though no traces of it are now discernible.

S. ———, LEUCHARS.

ORIENTATION, E. S. E.

THIS is a very interesting and wonderfully perfect church in the Norman style. In plan and general appearance it much resembles that of Dalmeny, Linlithgowshire; but is considerably more enriched than that example, though less entire, and in a greater degree impaired by neglect and wilful dilapidation. The plan and internal dimensions are:—

Nave, 43 ft. 2 in. long, by 21 ft. 6 in. wide.

Chancel, 22 ft. 11 in. long, by 17 ft. 8 in. wide.

Apse (semicircular), 13 ft. 5 in. long, by 12 ft. 8 in. wide.

The chancel-arch is blocked, and entirely concealed on the west side. On the east it is presented in two semicircular orders, the upper one consisting of three engaged rolls—the middle one being on the edge and of larger size—and a trail of stars, surmounted by a quadruple

string of the hatched moulding in the manner of a hood; and the under one of an incised single zigzag over a plain rounded soffit rib. The orders are supported by engaged cylindrical shafts with annulated bases and heavy invected capitals capped by chamfered abaci continued along the face of the wall to the angles.

On the west or chancel side, the apse-arch exhibits two semi-cylindrical or rounded-off zigzag orders with a quadruple row of alternately disposed cylindrical billets carried over as a hood. No hood appears over the arch on the east side, and here the external arch, itself, is square-edged and left plain: the sub-arch is covered with the chevron moulding and is blocked. The form and disposition of the jamb-shafts differ in no respect from those belonging to the arch of the chancel.

There is much variety of ornamental detail exhibited also in all the windows, of which the chancel contains three—one in the centre of the north wall, entire, and two in the south wall, the jambs of which have been grossly mangled in order to admit additional light to the apartment. The windows, which, on the outside are formed within the recesses of an arcade, are, internally, composed of a narrow round-headed aperture sunk beyond a deep splay with disengaged cylindrical edge-shafts supporting an enriched archivolt composed of a double cable-moulding between a small surmounting triangular-shaped member, and a series of rolls and hollows. An ornamental stringcourse—more slender than is generally found in the case of plainer examples of the style, and in some parts erased or much mutilated—is carried along both walls directly under the windows.

Its under edge is turned off into a cylindrical roll, and its face and bevelled edge above are wrought with continuous trails of the lozenge moulding. This compartment of the church, which appears never to have been vaulted, is covered in by a modern roof of common rafters, boarded over and open to the ridge piece.

In the apse there are three windows disposed in the ordinary manner E. N. and S. respectively. Like those in the chancel, they are of enriched character, and resemble them in every respect excepting in the details of the arches, which are entirely composed of the chevron moulding. The roof is vaulted, and has one transverse and two diagonal triple-roll moulded ribs springing from capited shafts, engaged to the wall and terminating below in heavy corbel-heads. An ornamental string-course similar to that in the chancel, is carried continuously round the walls under the window-cills and the ends of the vaulting-shafts. All the lights are blocked and considerably injured by a clumsy arch thrown across from cill to cill as a support to a belfry-tower, for the accommodation of which also a large portion of the vaulting and the whole of the external roof have been utterly sacrificed.

Altogether, the exterior of the church is very characteristic, and presents a considerable amount and variety of decorative detail. The walls of the chancel are divided into two stages of arcade work by a broad trigonal string-course with a continuous stiffly-formed kind of creeping flower on the intermediate face. The upper stage is an arcade of five, formed of the cable moulding set between two small sharp-edged triangular members, and followed

beneath by a series of rolls and hollows. These spring from short cylindrical edge-shafts separated from each other at the spring of the arches by the plane of the wall in the form of a narrow rectangular pier, but united above by a mutual abacus laid continuously over both the capitals. Single roll-and-hollow intersecting arches form the under tier. These are of larger span than those above, and have their spring from double cylindrical bearing-shafts placed in contact and capped by one large double scalloped capital with a heavy abacus over.

In somewhat like-manner, the entire round of the apse is wrought into two arcades divided by a trigonal string-course ornamented along the intermediate face with a kind of single intersecting zigzag moulding. The arches—nine—in the upper tier, which rise from shafts in form and arrangement similar to those in the corresponding row of the chancel, are wholly covered with the chevron moulding, and carry a triple string of continuous billets over as a hood. There is no hood over the (ten) arches forming the under stage: they are altogether composed of the chevron moulding; disposed with their crowns directly under the shafts of the upper arcade; and have their spring from double bearing-shafts alternately divided by a small triangular-shaped member sunk between.

A heavy and boldly projecting semi-hexagonal table-course in very fair condition is carried round the apse and along the chancel on both sides. It is supported on large corbels fashioned into the beak-head, ram-head, ass-head, and other grotesque features similar to such as are generally found in buildings of the style.

Of the nave little requires to be said. Its interior is thoroughly renovated agreeably to the taste of the day, much enlarged, and blocked off from the other compartments. At the west end it finishes with a large gable-arch or rib of three quarter-rolls set together on the soffit plane. The jamb-piers—probably set with shafts—are of slender projection and entirely concealed by plaster or painted deal. The roof is a compound of the same trashy material, and of a form which it is needless to describe. Externally, the nave does not seem to have been much enriched—at least to an extent in any wise corresponding with the other portions of the structure. The ornamental details must have been confined to the now destroyed doorway and windows, and a hatched string-course, parts of which appear still pretty entire on both sides. Some slight traces of a round-headed doorway are yet visible near the west end of the external south wall; and at the western extremity of the interior south wall of the chancel, there is a large plain square-headed blocked aperture which has the appearance of a former entrance, though no traces of it are preserved on the outside.

As an example of the earliest class of ecclesiastical edifices existing in Scotland in any thing like a state of entireness, the church of Leuchars must be regarded with peculiar interest. It is impossible, however, to contemplate its wasted and neglected condition without feelings of regret. That additional light could not be admitted but by contrivances destructive both to the ornamental and constructive features of the chancel and nave; and that the paltry ambition of having a tower was only to be gratified by all but a total sacrifice of the

apse, may be granted, and also in some measure excused, if allowance is made for the degraded state in which the practice of church architecture was sunk at the period when these excesses were committed. But in the present day, when a better spirit is beginning to revive, and tokens of a desire for the preservation of our national antiquities are manifesting themselves, it is by no means creditable to the taste of the parish in which this beautiful and unique specimen of medieval art is situated, that no steps are yet being taken to cleanse and restore it a little, and defend it from further spoliation and decay.

Forfarshire.

S. ———, FOWLIS.

ORIENTATION, S.E. BY E.

THE church of Fowlis is pleasantly situated on an elevation in the lower valley of the Tay, about six miles to the north-west of the town of Dundee. "The tradition of the neighbourhood," says one of the writers of the Statistical Account of Scotland, "is that it was built, under a vow, by a lady of the Mortimer family, during the crusades in 1142." The degree of credit due to this traditionary statement may be readily determined by an appeal to the building itself, which certainly bears about it none of the architectonic features of a period so remote. No doubt, there is difficulty in assigning dates to dead masonry, even when so very square, sharp, and fine-jointed as this is; but if, notwithstanding their very fresh condition, the walls of Fowlis are seven centuries old, no such agedness, assuredly, can be imputed to the "Saxon-Gothic" details, the date of which cannot possibly be anterior to the middle or end of the fifteenth century. Indeed, there is every reason to suppose that this church is none other than that mentioned by Spottiswoode as "founded by Sir Andrew Gray of Fowlis,

ancestor to the Lord Gray, for a provost and several prebendaries, in the reign of King James II."

The plan is a simple parallelogram measuring externally 89 ft. 4 in. long, by 29 ft. wide. The roof is of moderate pitch; and all the elevations being unrelieved by buttresses, stringcourses, or projections of any kind more than a light sloping basement, the general building has an extremely hard and naked appearance.

There are three doorways to the church—one, now blocked, near to the west end of the north wall, and two occupying nearly relative positions at the extremities of the south wall, that at the east end being the priest's entrance. The doorway on the north side is a plain round-headed entrance with chamfered edges: the south-eastern one is exactly similar; but the other, which is also round-headed, is enriched with continuous mouldings consisting of a semi-cylindrical filleted roll between two half-round hollows, and a crocketed ogee canopy ending in a large hybrid crope. There is a square-leaved flower, alternating with another of different design, in the under-hollow of the hood; half-figures at its terminations; and a diagonally-disposed shield, charged with an engrailed bordure and lion rampant, in the spandrel^{*}. The same Middle-Pointed character observable in this door-

* The ancient practice of maintaining a separation of the sexes during divine service may account for the frequent occurrence of two doorways, one opposite to the other, as in the present instance, in rural churches even of small dimensions. "We [Ecclesiologist, vol. v. p. 44] may also notice the fact that the

north door of a church is often traditionally called the 'bachelors' door,' doubtless from its having been used for the entrance of the young men; a circumstance which would shew the great importance our ancestors attached to this principle of separation."

way, prevails throughout all the other details. The west window is of three foliated lights with foliated openings in the head, and has no label: the south-east window is very nearly of similar construction and size. In the east gable there is only a small circular light filled with modern tracery of cast-iron; and the north wall is pierced with a solitary small square-edged pointed single-light window with a trefoliation in the head, which, with two others of same description in the south wall, and those already mentioned, comprehend all the windows of the church.

A simple cross with a head north and south under the gablets over the saddle stone is attached to the east gable.

Although the internal condition of the structure has been entirely transformed by recent repairs, there still exist unaltered a few details which are curious and deserving of notice. In the south wall and immediately to the east of the doorway, is a small round-headed niche containing a stoup with a shield relieved on the intermediate face of its trigonal projection: and another of same form, and very nearly of corresponding size, with a figure resembling a fleur-de-lis on the middle face, occupies a relative position on the wall to the east of the blocked doorway opposite.

Within about twenty feet of its eastern extremity, and apparently marking the boundary of the chancel, a screen is carried across the whole width of the church; and on its west side are some singular and well-executed paintings in oil, of ancient date, done on oak panels, representing the Crucifixion; the Blessed Virgin

with the infant Saviour ; S. John the Baptist holding in one hand an Agnus Dei, to which he is pointing with the other ; a dead Christ ; S. Peter ; and other single figures of both sexes. The picture of the Crucifixion, which is the largest of the series, represents Jesus suspended between the two thieves, and surrounded by the chief priests, soldiery, and a miscellaneous throng of attendants and spectators, among which is one with a ruddy countenance expressive of sardonic joy, and wearing a cap fashioned like that found on the head of the ancient court-fool or his bawble. In one of the upper corners an angel is receiving the departing spirit of the pardoned malefactor, which is figured like a tadpole with the head and shoulders of a child ; while, on the other hand, a fiend in the shape of a dragon is preparing to lay hold of the flitting soul of his less favoured companion. There is an oak door affixed to the middle of the partition on which these paintings are exhibited, ornamented with some good carvings. Little or no doubt can exist of this erection being a remnant of the rood-screen.

A sepulchral vault is formed under the chancel ; and part of the area above is railed off and crowded with a mass of puerile and fictitious finery in the pseudo-gothic style. Here, the only object pertaining to the ancient structure is a curiously sculptured aumbrye placed within three or four feet of the north end of the east wall. It is formed of a depressed ogee-headed recess flanked by single square-shaped buttresses ending in a crocketed finial and crope. The space between the finials, and directly over the recess, is occupied by the bust of a singular-looking figure with a flowing beard,

which may be intended as a representation of the Saviour. The head is encircled by a crossed nimbus or glory; and the left hand supports an orb with a cross standing on it. On the right of this object is a whole figure bearing a calvary; and on the left is another, supporting a column of clustered shafts bound together by a fillet at the base and capital. A horizontal fascia or cornice moulding with a continuous flower ornament in the cavity, is carried over these figures; and resting upon it is an inclined table on which are representations of an angel unfolding a scroll, a female figure clothed in a mantle and hood, a pot with flowers, and an open book^y. The panellings of the buttresses are filled with a four-leaved flower; and the face of the receding portion of the ledge which projects in front of the floor of the niche, is wholly covered with elegantly-designed foliage united by a creeping stem. The total height of the aumbrye is about 5 ft.; the width about 3 ft.; and its floor is about 3 ft. 6 in. above the ground.

Not many years ago the baptismal font belonging to the church was discovered lying about in a fragmentary state. By the assiduity of the master of the parish school, the parts were collected and put together. But the praiseworthy zeal of this person for the preservation of the antiquities of his neighbourhood met with a poor requital, for not long afterwards the "sole heritor" of the parish removed the relic to a solitary residence among the mountains of an adjoining county—an act

^y In these will be easily discerned the conventional symbol of the Annunciation.

of perverted taste and bad feeling that could scarcely have been looked for in such a quarter. Should the inquisitive traveller desire to see this dismembered portion of Fowlis, he will find it in the character of a flower-plot ornament in front of the shooting-lodge at the head of Glen Turret, about six miles to the north-west of the town of Crieff. It is octagonal in plan, and 3 ft. in height—the length of the basin being 1 ft. 3 in., the stem 1 ft. 3 in., and the base 6 in.: the circumference of the basin is 8 ft. The upper edges of the basin are much broken; but the remnants of the sculptures on the faces are pretty entire. These represent various figures clothed in albs, armour, &c., arranged for the most part in formal groups. On two or three of the faces, however, the figures are in action and treated with some degree of artistic freedom; but the mutilations, here and there, prevent any accurate idea being formed of their precise meaning. One of them appears to be Jesus and S. Peter on the sea, the latter in the act of sinking: the waves are very simply described by a few serpentine lines. The orifice of the basin is unusually large, and in plan follows the octagonal shape of the exterior. Internally, the bottom is nearly flat: externally, it is formed of a series of plain square-edged mouldings sloping inwardly towards the stem. The figure of the stem is a curvilinear octagon divided at the middle by a square-edged collet bearing the remains of a flower-ornament on the face. Each of the faces of the lower division of the shaft contains a square-leaved ornament in relief; and the same description of ornament alter-

nating with a heraldic device is carried round the spreading faces of the subjoining plinth which forms the base of the shaft.

This font, even when perfect, could scarcely be esteemed a good example of its kind. Its peculiar formation and the character of the ornaments on it indicate considerable lateness of style approaching almost to debased Third-Pointed: and altogether it may be pronounced as more singular than elegant.

Perthshire.

S. ———, MUTHILL.

ORIENTATION, E. BY S.

THE plan and internal dimensions of this ruined church are—

Chancel, 46 ft., by 15 ft. 10 in.

Nave, 59 ft. 8 in., by 23 ft. 2 in.

—— aises, 10 ft. 10 in. wide.

Square western tower, 8 ft. 5 in. E. and W., by
8 ft. 9 in. N. and S.

The tower belongs to the Norman period, and consists of four stages ending in a gabled roof of acute pitch sloping N. and S. The two upper stages are graduated, but the under ones are divided by a trigonal string-course with a continuous range of the lozenge ornament wrought on its intermediate face. A window, altered from its original form into a plain square-headed aperture, appears in the east and south faces of the belfry-stage: those in the other faces remain entire, and present the rare arrangement of two narrow round-headed lights recessed under a plain semicircular-headed aperture set square in the wall. The lights are divided by a cylindrical shaft, and have semi-cylindrical jamb-

shafts with roll neck-mouldings, single scalloped capitals, and heavy oblong imposts, bevelled off beneath, which seem to extend considerably into the thickness of the wall*.

Of the nave, though built at a later period, not much is left standing. It is a very plain example in the Middle-Pointed style, exhibiting in some of its features the usual tendency to First-Pointed forms. The aisle-arches are pointed, of two plain chamfered orders, and spring continuously from octagonal piers without the intervention of capital or impost—a description of arrangement of very uncommon occurrence in Scotch churches. A precisely similar form and disposition is observed in the construction of the chancel-arch, which, like all the others, is quite erect and in good condition.

Of the windows, two only are preserved on the south of the south aisle ; one at each of the ends ; and another at the east end of the north aisle. Three of them are perfect, and consist of three broad-chamfered lights recessed under a broad chamfered pointed segmental arch with very short jambs. The middle light is pointed, whilst that on each side has an oblique semi-segmental head following the curve of the exterior arch.

Very little of the chancel is now to be seen, all the walls being much wasted and reduced to within three or four feet of the ground. Its only detail is the

* A window similarly constructed, but of ruder design and without shafts or imposts in the jambs, exists in the belfry-stage of the isolated Norman tower on the south side of the nave of Dunblane cathedral.

remnant of a moulded recess, 7 ft. 2 in. wide, near the eastern extremity of the south elevation, in the bottom of which three graduated sedilia are still conserved in a very perfect condition.

Aberdeenshire.

S. MARY'S, MONYMUSK.

ORIENTATION, E. S. E.

THE venerable church of S. Mary, Monymusk, is one of the few Norman examples which are to be found among the inland parishes of Scotland between the rivers Forth and Spey. It appears to belong to an early period of the style, and consists of a

Chancel (somewhat curtailed), internally 16 ft. 5 in. long, by 14 ft. 9 in. wide.

Nave, 48 ft. 8 in., by 20 ft. 7 in.

Square western tower of three undivided stages, terminating in a modern polygonal slated spire, 17 ft. 3 in., by 15 ft. 1 in.

Various infringements and repairs, executed from time to time, and in the usual gross taste of the day, have obliterated nearly all the details of the structure both within and without. Both roofs are considerably under-drawn; the walls of the chancel have lost two or three feet of their original height; and a large portion of that on the north of the nave was lately altogether destroyed by the erection of a clumsy adjunct for the purpose of increasing the internal accommodation.

Traces of original windows or doorways are nowhere to be found on any part of the building excepting the tower, in the west face of which and under the belfry-window is a small blocked round-headed light; and below it is a plain round-headed doorway with a trigonal hood carried immediately over the voussoirs and ending abruptly at the spring of the arch.

Besides the belfry-arch which is of two orders, much wasted, and partly blocked, the only feature preserved in the interior is the chancel-arch—a lonely but interesting fragment that falls gratefully on the eye after its wearisome search along the barren surfaces of the exterior. It is of two semicircular orders, uniform on both sides, and singular, perhaps, in being without a hood. The exterior arch is moulded into a quarter hollow and a heavy three-quarter quirked edge-roll: the sub-arch is square-edged and quite plain. Respectively the jambs present the ordinary arrangement of three half-round bearing-shafts, the middle one being of much larger size, and placed in front to meet the projection of the soffit-rib. In the character of the abaci and capitals no peculiarity is observable: the under edges of the former are turned off by a broad chamfer; and the latter have their double-escalloped faces divided—not by the usual channel, but by a conical-shaped roll, the base of which unites with or dies into the heavy annular neck-moulding under the cushion.

For some inexplicable reason, the central shaft and capital in the north jamb have been demolished; but some kind hand, doubtless for the sake of uniformity, has restored them in painted deal! All the bases are

sunk in the flooring which is raised to an equal level throughout and rudely paved; and the crown of the external arch is concealed by a large overhanging gallery. The depth of the two arches is 2 ft. 9 in., and the width of the aperture between the responds is 9 ft.

S. ———, AUCHINDOIR.

ORIENTATION, E. $\frac{1}{2}$ S.

IN this little ruined structure is presented another example of late transition work belonging, apparently, to that precise period in the progress of the art when the already softened features of the Norman were beginning to merge altogether into the still more flexible and varied forms of the First-Pointed style.

The plan is a simple oblong, internally 49 ft. 3 in. long, by 19 ft. 2 in. wide. All the walls are nearly perfect, as are also the two acute-pitched gables; but their planes, particularly on the outside, are so extensively covered with ivy and other excrescences that it is impossible to trace more than a few—and these but inaccurately—of the leading details.

In the south wall, and at about 13 ft. from its western extremity, is a pretty large semicircular-headed doorway composed of the two following orders:—

1. A small three-quarter face roll divided by circular hollows; a large three-quarter pointed edge-roll; and a deep circular soffit hollow; surmounted by a boldly pro-

jecting hood enriched on the under face with an excellently wrought and well-developed trail of the dog-tooth ornament.

2. A heavy three-quarter continuous edge-roll set on a broad chamfer, the wall and soffit-face on each side being left plain.

The isolated jamb-shafts which supported the external order are wanting, but their long bell-shaped foliated capitals and moulded square abaci remain entire. It is quite likely that the bases are likewise preserved under the soil and ivy-roots, as with the exception of the shafts and one of the tooth-mouldings, all the details are complete, and have not, as is too commonly the reverse with other examples, suffered the slightest mutilation. At the spring of the arch, and inclusive of the mouldings, the width of the doorway is 7 ft. 8 in. ; and it may not be amiss to mention for the purpose of conveying an idea of the size of the tooth-mouldings and the voussoirs, that there are 43 of the former and 18 of the latter in the compass of the hood and the arch of the exterior order respectively. At 14 ft. 7 in. from the eastern extremity of the same wall there is another doorway—a narrow flat-headed one divided by a narrow lintel from a square aperture of same width, which, though altered in form, is unquestionably of primitive construction, and which, as occupying the usual position of the priest's entrance, may be safely referred to in determining the otherwise indistinguishable limits of the chancel. Besides these entrances there is one more in the north wall of the building—a plain round-headed aperture with chamfered edges directly opposite to that first described.

Of windows, one only in a ruined and altered state in the south wall of the chancel, a little to the east of the doorway, is perceptible. The west wall, though exposed on the inside, appears to be blank ; and the east one is innovated by a doorway and other insertions. A small modern cross surmounts the eastern gable : over the western one is a plain but very characteristic and seemingly ancient square bell-cot with square openings in all the sides. It has a gabled stone roof, the faces of which are scored into a series of nested triangular incisions like the strata of a compound chevron. A projecting square-edged moulding goes over the heads of the apertures as a cornice ; the roof carries a rounded triform crest or ridge-moulding ; and a small floriation in the form of a cross pattée is set over the angles of the cot at the spring of the capping.

Several niches, mostly however of ambiguous signification, appear in the interior of the chancel. In the south wall, and formed out of one of the east jambstones of the priest's door, is a small arched recess broadly chamfered round the edge, containing a semi-octagonal stoup with a flat bottom : and under the east end of the window-cill are two small square-shaped shallow niches, one over and nearly in contact with the other, which are probably the remains of a piscina. There is one also a little higher up ; and two others in the lower part, N. and S. respectively, of the east wall—all of small size, square-headed, rectangular in the plan, and quite plain. Placed pretty well up in the north wall, and within 5 ft. of its eastern extremity, is a curiously ornamented square-shaped aumbrye of late

Middle-Pointed character, the date of which is assignable, apparently, to about the close of the fifteenth century. It is 1 ft. 9 in. high, 1 ft. 5 in. wide, and 1 ft. 6 in. deep, and has a few quarter-round and hollow face-mouldings, and a half-round quirked edge-roll, carried over and down the sides. At each side is suspended a slender quasi-buttress with a long crocketed finial and crope, and over the head a pyramidal quasi-canopy ending in a skull and a crucifix. A few pateræ, placed at intervals, appear under the cill of the recess; and on the wall below is a large clumsy trefoliation in some degree resembling the points of a cross batonnée. Above the upper face-mouldings is a narrow fillet or frieze notched panel-wise into a series of intersecting arches with a trefoliation in the pointed spaces; and two horizontal labels bearing in raised ornamental letters the legend—

HIC. E. CORPI.

DEII CVM

The chamfer on the cill of the aumbrye has MAS inscribed upon it in similar characters.

HOLY TRINITY, EDINBURGH.

NOTE.—To the ecclesiologist at a distance, and not acquainted with the fact, it will be matter of regret to learn that this fine building, which for some short time past has been in the hands of a railway company, is now on the eve of being demolished to make room for station-houses, &c. Nothing need be said with reference to the history and character of this sorry transaction. Very little attention

was excited by it, and no opposition. Now and then, only, the feeble complaint of some obscure remonstrant pleading for art was seen in the columns of a newspaper; and, all things considered, this perhaps was as much as could have been expected from a people whose unconcern was already sufficiently testified in the shamefully neglected and desecrated condition of the edifice.

The removal of the pews and other rubbish has disclosed a piscina in the east wall of the north transept. It is much wasted, little more being preserved than a portion of the label over the fenestella which is of ogee form and ornamented with crockets and a three-leaved crope. In the mortuary chapel, also, there are exposed two plain aumbryes, one in the middle of the south, and another near the northern extremity of the west wall; a hagioscope at the south-east angle, commanding a view of the sacrarium; and in the west wall, between the aumbrye and doorway, a long rectangular recess, 6 ft. 2 in. high, 1 ft. 8 in. wide, and 1 ft. 7 in. deep, marked into three nearly equal spaces by horizontal grooves in the jambs. Regarding the intent of this latter object it would be satisfactory to learn something. In all respects it resembles an elongated aumbrye, and might therefore be pronounced a vestment-locker, were not a different or additional purpose suggested by the niche being carried up within the wall in the manner of a chimney, as if to communicate with the chamber above, in which, however, no traces of such an arrangement are to be found. It is to be hoped that the parties who were appointed to remove the relics of Mary of Gueldres will not rest satisfied with the discoveries made in the mortuary chapel, but cause a more careful and extensive search, not there only, but also in other parts of the building. The sacrarium, north aisle, and north transept, should be minutely inspected.

Whit-Tuesday, 1848.

